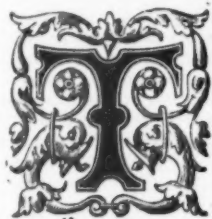


## THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1851.

SUGGESTIONS TO STUDENTS OF ART  
ABOUT TO VISIT ITALY,  
WITH REMARKS UPON EDUCATION IN ART.



THE following remarks are chiefly intended to assist students of Art who propose to visit Italy, and who are at a loss where to seek advice upon the subject of their travels, upon that of their preparatory studies, as well as upon those to be followed when they have reached their destination.

It is to be regretted that so many young artists go abroad who are not sufficiently prepared for foreign travel and independent study. The difficulties which obstruct the early career of the student of Art, particularly in the provinces, are the causes of this. Many start for Italy with very indistinct ideas of what is to be seen and learnt, with absolutely none of the true "art of seeing" or of learning, and frequently full of prejudices which militate against their improvement more than ignorance itself. Thus much precious time is lost before ideas are fixed, and they can profit by their opportunities, or they may be obliged to return home to regret the time which has been thrown away, to long for another opportunity to redeem it, and to pursue a wiser course—an opportunity which never may occur.

Rome, the great centre of attraction, is annually visited by students of Art from every country in Europe; if a contrast be made between their methods of study there it will not be found upon the whole favourable to those from England. Doubtless there are bright instances of well-directed industrious study amongst the English students, but these are the exceptions, and generally speaking the foreign students commence and continue their courses of study with more judgment and steadiness, with a much higher aim, producing from time to time during their stay works of importance, and finally returning home with stores of valuable material calculated to assist them in the execution of works of Art of the highest class: materially differing from the loose sketches and imperfect copies of old pictures, not always the best models, which form the collection of the English student.

Of the students who visit Rome, the French are entitled to the first place in our consideration, from the existence of their noble academy in the Villa Medici. Students attached to this institution have gained that favourable position by their successful progress in academic study at home; they are therefore prepared to profit by the advantages offered them in the Capital of Art; they enjoy the advice of a resident Director, an artist of the highest eminence; and whilst they are thus guided, they are provided with a comfortable home, and have favourable opportunities of seeing the best society, so as to form them in all respects for the position which it is hoped their merits will one day enable them to fill. Everything is provided for these fortunate students, including ladders and scaffolds for the architects, to enable them to measure the monuments in and around Rome, and in

summer they are provided with funds to travel into other parts of Italy, and the number, accuracy, and beauty of the drawings made during these tours prove, that not an hour has been lost or a duty neglected.

Every year there is an exhibition of the works of the students in this French academy, consisting of pictures, statues, reliefs, and architectural drawings. Such are the merits of these works that they are apt to be judged of, rather as the productions of experienced artists, than as those of young men who are still pupils. It is impossible to look at them without feeling that they evince a noble aim in the choice of subject, and courage in grappling with the difficulties of Art, whilst there is evidence of the benefit derived from the opportunities afforded by a residence in Rome. The pictures annually exhibited certainly form a contrast to the Banditti, and Pifferari subjects of the English students.

In like manner the studio and portfolio of the German student manifest an amount and extent of varied study, and a conscientious accuracy which too few of our young artists think needful. The results may be seen in the noble works of Art for which Munich is now famous, and any one who has been fortunate enough to see these, to converse with the eminent artists, and to look into their portfolios, may be enabled to estimate the intelligence, industry, and foresight with which as students they profited by their opportunities in Italy.

The Russian students, bearing on their breasts the honorary marks of distinction gained at home, must not be forgotten; they are to be found labouring in the Stanze of the Vatican, making full-sized copies of the frescoes of Raphael for their Emperor, or in their study producing original works of merit and high aim. We have an honourable testimony to the desire existing in Russia to possess and exhibit to her students the best models for study, in the commissions given to make the above-mentioned and other copies. France has acted upon the same principle, and has caused nearly every great work of sculpture and architecture in Italy to be cast, and every great painting to be copied, at the national expense, for the instruction of her young artists at home.

Great Britain has not followed the example of other countries by providing effectively for the education of artists, and through them, of the people. Her academies are not supported so as to enable them to establish the system of education required. The establishment of Schools of Design is solely defended upon the principle that they are beneficial to manufacturers, and not upon that of the improvement of the people, or the diffusion of taste amongst them, and the softening of their manners.

It has never been thought necessary to provide as France has done, a school in Rome, or even to do as much as Russia does for her students, although we are not indisposed to disparage her state of enlightenment as compared with our own. We have no great casting establishment as the French have to furnish our schools, artists, and manufacturers, with the best models.

The young artist in this country must struggle on unaided as best he may, and as it requires a long course of well-directed study to enter the higher walks of Art, the majority of artists, unprovided with the means to enable them to undertake this, and generally obliged to gain the means of subsistence at an early age, commence life in other and less difficult departments.

It cannot be doubted that the student of Art, especially in the provinces, enters upon his career under the greatest disadvantages. It is needless to describe what is so well known, and has been so bitterly felt by many. The success of those who have worked their way to high positions spite of all difficulties, never can be advanced as an apology for the existing state of things; as well might we propose to do without colleges, because some men have become eminent in science and learning without their aid. Great Britain stands alone amongst the European nations of past and present times in her national neglect of the interests of Art. That she possesses a school at all is due to the great natural ability of her sons, to their indomitable

perseverance, to their sacrifices; some of the most worthy of her artists dying in poverty in their noble struggle to maintain the dignity of historic Art.

We have also to remark with regret the general state of public taste. Notwithstanding all that has been written and said within the last few years, there is still a disposition to prefer Art in its lower phases. It is painful to witness the general appreciation of pictures of scenes in pot-houses, and of drunken humour; the lowest characters and characteristics of the people are illustrated by the painter in obedience to this miserable taste. This is especially the case in the provinces: the number of pictures of this low class painted and sold every year is wonderful. But there is worse Art than this, more vulgar still, that which dedicates itself to the representation of the conventionalities, conceits, and false refinements of the fashionable manners of the times; Art which borrows its inspiration from the *Petit Courrier des Dames*, and revels in flounces and small satin shoes.

The Italian Naturalista never could have imagined to what a pass his favourite dogmas, carried out to their extreme, would bring Art in these latter days; his vigorous exposition of the principle, preserved something of the dignity of higher views.

Art is ever misemployed when the axiom of Zeuxis is forgotten, and it is much to be regretted that public taste is so much disposed to sanction the departures from sound principle manifested in so many instances. That the Naturalista school should predominate in painting, is not surprising, when we reflect that it is only very lately that our artists have been invited to paint monumental pictures, but that it should deprave sculpture and meet with applause is indeed deplorable. That it is banishing all good design in ornament has been for some time evident, but as this at present is no branch of the Fine Arts in this country, its low estate is not to be wondered at.

Whilst the English student who visits Rome may profit by remarking the course of study followed by his foreign brethren, he will also do well to enquire what was the nature of that which was followed by the great men with whose works he finds himself surrounded, and whether they were left to themselves, and to the guidance of their own discretion, at an early age, with a small amount of practical and theoretical knowledge, and a large one of prejudice and self-confidence. It may well seem a stupendous undertaking to become an artist, and may lead to habits of close application and ardent study if he contrast what is written of their early knowledge and training with his own deficiencies. He will perceive how they shared in the work of their masters, and received from them the invaluable precepts and traditions which then constituted the learning, and in matters of Art the saving faith of the artist. He may also profitably enquire as to the age at which the pupils of the old masters were intrusted with important works, for it is quite common to find young men now-a-days intending to be artists, and studying with that object in Italy, who have long passed the legal age of discretion, and who yet have not mastered the elements of drawing.

We find that Giulio Romano was intrusted with the direction of the figure-subjects in the Loggia at the age of twenty-five; but he had previously painted in the Stanze, for there can be no doubt that a portion of the Heliodorus was painted by pupils, and this fresco was finished before February 1513; there are also indications of pupils' works in the Parnassus, finished before 1510, when Giulio Romano was only eighteen years of age, it is not improbable that he painted on this work also; and at this early age he also demonstrated his knowledge and skill in another branch of Art by making out the plans and working drawings from his great master's sketches for his architectural works. Giovanni Da Udine was twenty-four when in the enjoyment of a high reputation even in those days of great men, he was appointed by Raphael to the direction of the ornamental work in the Loggia. Perino del Vaga was seventeen, when he was employed by reason of his reputation to execute the Stucchi



in the Loggia; this skill was acquired by arduous study, commenced at eleven years of age, and pursued under circumstances of the severest privation, and he not only modelled in the Loggia but painted also a portion of the well-known series of frescoes, called Raphael's Bible, before he was twenty.

In conformity with the ideas suggested by the practice of the Old Masters, and that the student in Italy may fit himself to take his place amongst the most eminent artists of our school, he should be more deeply impressed than beginners usually are with the necessity of studiously cultivating his power of drawing. The expression is not used here in relation to that of the human figure only, it is employed in a wide sense, not merely referring to drawing with precision and certainty, but also with delicacy, grace, energy, and poetic sentiment. Thus the great masters drew and embodied the ideal perfection of form of spiritual beings, the venerable character of patriarchs, the simple majesty of apostles, the lofty attributes of heroes, or the perfect beauty of woman. He should also learn to draw with equal skill and discrimination of character, the scenery of different lands and all the varieties of rock, the characteristics of stems, of foliage and flowers; and, in addition to this, he should be able to draw architecture as the old masters did, with the truth and precision of the architect himself.

This last qualification of every true artist is singularly neglected; except in instances well known and admired, it has been so even by painters of architectural subjects. To point to a special and well-known example of this defect, what would be thought of the historical painter who caricatured humanity, as Bonington has caricatured the Byzantine columns of the Piazzetta, and the architecture of the library of St. Mark's, in his picture in the Vernon Gallery? Why should not condemnation follow this phase of ignorance as well as bad drawing of the figure, especially as it is less excusable? Why should a pleasing effect of light and shade blind us to faults of form in Art of any class? The student of painting is therefore earnestly advised to go through a regular course of drawing of architecture and ornament, and to peruse, in addition to the usual catalogue of works upon painting, a selection from our best writers upon classic and medieval architecture, and upon antiquities and sculpture. Let the young painter only consider how much has been learnt of architecture by amateurs in our day, especially of our national styles, and let him find no excuse for not dedicating a portion of his time to architectural study. When on his Italian tour, let him look to the beautifully-composed and exquisitely-drawn architectural backgrounds of Raphael, Mantegna, Signorelli, and Ghirlandajo, at the finely-composed ornaments which they contain, and he will appreciate this advice, especially if he remarks the very extraordinary details of architecture frequently introduced by modern portrait painters in the back-grounds of their pictures, with which he may contrast similar details in the portraits by Titian, Morone, and Vandyke.

In like manner the youthful architect should extend his studies beyond those with the ruler and compasses and should give a portion of his time to the acquisition of mastery in free hand drawing; he should be able to draw the figure, ornaments, and landscape, he should read the best books upon painting and sculpture, as well as those upon his own Art, and if, in addition to this, he can give a portion of his time to modelling, he will do well: when in Rome the frescoes of the architect Baldassare Peruzzi, in the Farnesina and the Convent of St. Onofrio, and the sculptured tombs in St. Maria del Popolo by the hand of the architect Sansovino, may induce reflection, and encourage him to endeavour to acquire varied knowledge and skill.

The young sculptor should handle the pencil with a skill not inferior to that with which he wields the modelling tool; students of this Art have visited Rome, modelling with readiness and taste, but drawing like infants. A visit to the studio of our greatest living sculptor, and an examination of the graceful drawings which he will see there, may warn the student not to

waste his youthful time when not engaged upon the clay, but, pencil in hand, to labour ardently in the Statue Gallery and Life Academy. Every where in Rome he will see proofs of the union of the pencil and the chisel, in the same hands. Architecture and architectural ornament claim also the dedication of many hours to their careful study, not in books merely, but with the hand. Let him, when he studies the sculptures in marble of Michael Angelo, examine diligently his architectural works also, and so strengthen his conviction of the necessity and possibility of the practical study of more than modelling. Let him also learn to estimate, and to become a judge of, the painter's Art, by a diligent examination of fine pictures when on his travels, by reading and by companionship with painters. It is, indeed, very desirable that the student should master his elementary course before leaving home for his Continental tour. The difficulties which beset him, especially in the Provinces, are, indeed, disheartening, and induce many to go abroad to study even the elements; but then, what are the consequences when young artists are educated *entirely* abroad?—they imbibe the ideas and style of continental artists, and when they return to their native country, their pictures of British history present us with heroes formed on the model of those of the *Nibelungenlied*, or of a Gaulish type, rather calculated to offend the self-esteem of John Bull.

When however, circumstances leave him no choice, and the student has determined to visit Italy, at the outset of his career, his first step should be to prepare himself for the journey by the perusal of literary works, bearing upon Art, and especially upon that of Italy. In suggesting the following list of books, it is assumed that the student is already acquainted with our most important, and well-known, historical works, and with the principal essays and lectures upon Art; if he has not this amount of reading he had better stay at home till he has made up his leeway. Every student, whether it be his intention to go abroad or not, should read the following books; but when about to visit Italy they should be perused with pen in hand, and a note-book upon the desk ready for extracts; for unless the intending traveller possess more ample means than are usually at the disposal of students, his valise must be a light one, and a number of books would inevitably subject him to heavy expenses, and to much trouble at Italian custom-houses. In addition to Mr. Murray's hand-books of Italy, the student should carry with him a well-filled note-book, together with an empty one for his own remarks on pictures and other works of Art. The pen, as well as the pencil, should be familiar to him. The preparation of the note-book, before starting, and the writing of the journal on the road, will give a practical character to his studies, and induce habits of thought and occupation better than any other process whatever.

The following books are recommended to the student's attention before he starts, the titles are written short to save space:—Vitruvius; Burgess, "Antiquities of Rome;" Dennis, "Cities and Cemeteries of Etruria;" Gell, "Pompeiana;" Muller, "Ancient Art and its Remains, translated by Leitch;" "Scientific Mythology," by Leitch; Mazois, "La Maison de Scapulus;" Flaxman, "Lectures on Sculpture;" Rankin, "History of the Popes;" Roscoe, "Life of Lorenzo de Medici;" "Life of Leo the Tenth;" "Life of Benvenuto Cellini;" Hallam, "Europe during the Middle Ages;" "The Literature of Europe;" Dante, "Divina Commedia," translated by Cary; Dennistoun, "Memoirs of the Dukes of Urbino;" Hope, "On Architecture;" Quatremere De Quincy, "Les vies des plus célèbres Architectes;" "On imitation in the Fine Arts;" Willis, "Medieval Architecture in Italy;" Mollers, "German Gothic Architecture;" Stirling, "Annals of the Artists of Spain;" Kugler, "Hand-Book of Italian Art," with notes by Sir C. Eastlake; "Hand-Book of the German, Flemish, and Dutch Schools," translated by Sir E. Head; "Hand-Book of the Spanish and French Schools;" Mrs. Jamieson, "The Poetry of Sacred and Legendary Art;" Mrs. Callcott, "Essays towards the History of Painting;" Lord

Lindsay, "Sketches of the History of Christian Art;" Ruskin, "The Seven Lamps of Architecture;" "The Stones of Venice;" Garbet, "The Principles of Design in Architecture;" Marryat, "History of Pottery and Porcelain;" Eastlake, "Contributions to the Literature of the Fine Arts;" "Material towards a History of Oil Painting;" Mrs. Merrifield, "The Ancient Practice of Painting in Oil, and on Glass;" "The Reports of the Royal Commission on the Fine Arts;" "Italy," a poem by Samuel Rogers.

Besides reading these books, and making extracts for his use and guidance in Italy, in passing through London he should examine carefully the following books of engravings and lithographs, some of them he may have an opportunity of seeing before going to London, and these should be examined till he is familiar with their contents; those which he has not seen he may find in the Library of the British Museum, or in the School of Design in Somerset House:—Stuart and Revett's "Antiquities of Athens;" the works of Piranesi; Letarouilly, "Rome Moderne;" Percier et Fontaine, "Choix des Maisons de Plaisance de Rome;" "Palais Maison et autres Edifices de Rome Moderne;" Suys et Handebourt, "Palais Massimi;" Famin et Grand-Jean, "Architecture Toscane;" Gauthier, "Edifices de la Ville et des Environs de Gènes;" Mazois, "Les Ruines de Pompeii;" Hittorf et Zeuth, "Architecture Moderne de la Sicile;" Hittorf, "L'Architecture Polychrome chez les Grecs;" Guillaud, "Monuments Anciens et Modernes de toutes les Epoques;" Chapuy, "Le Moyen Age Monumental;" D'Agincourt, "Histoire de l'Art par les Monuments;" Brongniart, "Traité des Arts Céramiques;" Ponce, "Collection des Tableaux et Arabesques Antiques des Bains de Titus et de Livie;" Paolo Lasinio, "Raccolta di Sarcophagi Urne de del Campo Santi di Pim;" Diedo e Selva Cicognara, "Le Fabbriche e Monumenti Cospicui di Venezia;" Canina, "L'Architettura Antica descritta e dimostrata;" Henry Gally Knight, "Saracenic and Norman Remains in Sicily;" "Ecclesiastical Architecture in Italy;" Rosini, "Storia della Pittura Italiana;" Count Lasteyrie, "Histoire de la Peinture sur Verre;" Gruner, "Fresco Decorations and Stucchi of Churches and Palaces in Italy;" "Ornamental Designs for Decorations and Manufactures;" "Mosaics of the Ghigi Chapel;" "The Bible in the Loggia of the Vatican;" "Frescoes of the Villa Magliana;" "Ceiling of the Stanza dell'Elidoro;" "The Caryatides from the same Stanza;" Boisseree, "Cologne Cathedral;" "Memorials of the Architecture of the Lower Rhine;" Bunsen, "The Basilicas of Rome;" Durand, "Recueil et Parallèle des Edifices de tout genre;" D'Agincourt, "The History of Art by its Monuments;" Pugin's works on "Continental Architecture and Art;" Morey, "Charpente de la Cathédrale de Messine;" Digby Wyatt, "Specimens of the Mosaics of the Middle Ages;" Raczyński, "History of Moslem Art in Germany;" Zahn's "Pompeii and Herculaneum;" Raoul Rochette, "Choix de Peintures de Pompeii;" "Ornaments of Classic Art;" Campana, "Antiche opere in Plastica;" &c.; Somerard, "Les Arts au Moyen Age;" Owen Jones, "Plans, Elevations, &c., of the Alhambra." To these may be added the inspection of the works illustrative of the most important museums and galleries in the principal capitals, especially the Vatican, the Museo Borbonico, and the Florence Gallery.

This is an imperfect list, but, whilst space renders it necessary to limit it, it may not be without use to the inexperienced student, and a careful examination of these works will assist greatly to prepare him for his travels, and will suggest many ideas for sketching, and for systematic methods of study.

The works of Vasari and Lanzi have not been included in the above lists, these the student ought to purchase in Italy, and to carry about with him for frequent reference.

In concluding this essay (the next will refer to the student's residence in Italy) it may again be remarked that the principal difficulty attending the mental training necessary to enable the student to profit by his continental studies, lies in the engrained prejudices which like weeds have sprung up in his imperfectly-cultivated mind,







T. STOTHARD, R.A. PAINTER.

C. COUSEN, ENGRAVER.

A FÊTE CHAMPÊTRE.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.  
18 IN. HIGH BY 24 IN. WIDE.

PRINTED BY E. BRAD.



and which are apt to close every avenue to his heart and judgment; not consisting of a wise estimate of the high qualities of our own school of painting, but of a perverse admiration of its worst, combined with a total inability to see, and a disposition to despise all Art that does not appear to him to resemble that of his narrow predilections. To correct this as much as possible, diligent study of the books referred to, and others, is recommended. It seems incredible, yet it is sometimes the case, that the first copy made after a journey to the land of the "Cinque Maestri," is found to be the portrait of Sir Joshua Reynolds, in the Florence Gallery; whilst not a few devote their time to copies and sketches from the pictures of Rubens—they need not have gone so far for such a purpose. A few, influenced by totally different ideas, study the earlier masters exclusively: could these great artists rise from their graves, they would wonder at the folly which thus seeks to create whatever must be to us an artificial style of Art, partaking only of the imperfections of primitive times, and exhibiting no evidence of a comprehension of its fine qualities.

The travelling student should bear in mind that he is a pupil of the English school, and in a Catholic spirit admiring and respecting the productions of other schools, should still remain truly English in his sentiments, and should make it his object and ambition to become an ornament of that school which, whatever its faults, is yet the true offspring and exponent of English sentiment. He should look at the works of the great masters not with the idea which the brothers Caracci formed, nor with that of imitating exclusively the characteristics of any one of them, but with the aspiration to become, so far as in him lies, a great but truly national artist.

He may learn to regard the works of earlier times as the great masters regarded them, and he may also learn to estimate how they studied them, by tracing out what Michael Angelo owed to Luca Signorelli, how Raphael in the Farnesina, or in the Loggia, made old ideas his own, and gave them to the world in new and fine forms, disdaining not to profit by the works even of mere decorators, but transmuting their shadows into the grand realities of his handiwork.

C. H. WILSON.

### THE VERNON GALLERY.

#### A FÊTE CHAMPÊTRE.

T. Stothard, R.A., Painter. C. Cousen, Engraver.  
Size of the Picture, 1 ft. 10½ in., by 1 ft. 6 in.

This little picture was marked in Mr. Vernon's Catalogue as "The Midsummer Night's Dream," and the same title is appended to it in the catalogue now issued in the Vernon Gallery; but it is clearly a misnomer, inasmuch as there is nothing in the composition to intimate the presence of Titania and all her train. There is no doubt of Shakespeare's characters having furnished the artist with the idea, but beyond this nothing in the work intimates any connexion with the scene described by the poet.

The picture, in fact, represents nothing more than a dance in the open air, or, as we generally say, a fête-champêtre, without especial reference to locality or period; it is clearly not a dance of rustics, although it takes place in a deliciously-rural spot; nor is it a revel of courtiers, inasmuch as it lacks the state and ceremony incidental to such high festivity. But, whatever the characters may be, they are enjoying the pastime with the utmost hilarity; the dancers are grouped with exceeding elegance, and are skimming over the greensward with the lightness and aerial motion of fairies; the minstrels are likewise led away by the impulse of the time, and join in the dance with characteristic animation. The balance of the groups on each side of the dancers is admirably managed, while the eye is carried, by a judicious arrangement of the figures in the foreground, to the crowds in the rear, who are all more or less partakers of the festivity.

This is one of Stothard's works reminding us of Watteau, a master whose subjects he frequently imitated: the picture is painted with great richness of tints; the scene is closely filled in with deep masses of foliage producing a beautiful effect.

### THE NUDE IN STATUARY.\*

THIS little pamphlet commences in the kindest and blindest manner to run a tilt against the nude statuary in the Exhibition; and the author does this in simplicity and truth, taking it for granted that every one considers an undraped statue to be indelicate; he does not seem to think that this can be questioned. He also assumes that every modest woman must feel pained at seeing undressed statuary; he claims large sympathy for his wife and his nieces—the daughters of a Yorkshire clergyman, who are coming to London under his escort to see the Exhibition—which he feels they cannot see with propriety because of the nude sculpture therein contained—although he must be aware of the fact that the Queen and the young ladies of her court (a Queen and a court eminent for purity and right feeling) have passed and repassed these very statues nearly every day since the 1st of May.

We rate the modesty of the ladies of England far higher than the author of this brochure; we believe it has nothing to do with "drapery" that it sees nothing in a simple, faithful, portraiture of the human form—that form which the Creator deems worthy to contain the divine essence of immortality—common, unclean, or impure. We cannot think it possible that any fresh innocent woman would blush to look at Bayly's "Eve," at the "Greek Slave," or at the "Purity" of John Bell; no child brought up with its brothers and sisters can be unacquainted with the outline of the human form; and shame to those who would taint the youthful mind by attaching ideas of impurity to what is in reality pure and beautiful; the affectation of ignorance implies guilt, and it is one of the evidences of our confined and unartistic education to turn away from the contemplation of the dignity, beauty, and grace of the human form, when it is depicted as in the models we have mentioned.

In the touching history of the creation of our first parents, and of their subsequent fall, we read that shame entered with sin into their Eden; so it is at the present day, sin and shame go hand in hand seeking to debase whatever is calculated to elevate and sublime our nature. Certain it is, that the sculptor has the power to impart indelicacy to his statue by indelicate action, and our continental neighbours very frequently avail themselves of this license in a manner exceedingly repulsive to purity and propriety; a debased author or painter, left to the impurity of his corrupt nature, is still more prone to offend decency than the sculptor; yet all books are not to be condemned, nor all pictures prohibited, because some writers and some painters outrage propriety, and insult morality.

Statuary may be draped or undraped according to its legend, or what it is intended to represent. A female figure unrobing, or retaining a portion of its drapery with ostentatious modesty, suggests indelicacy by the act; while works such as Bayly's "Eve," and the "Eve" of McDowell, are suggestive of nothing but the purity of the creature represented, the matchless beauty of nature, and the goodness and condescension of that HOLY BEING who created man in His own image.

We should greatly doubt the purity of any woman who would imitate some ladies to whom the author refers as examples, and refuse to enter the sculpture-room of the Royal Academy, where there is unfortunately so little of high Art—little more indeed than row upon row of meaningless busts, recalling nothing better to the mind than the shelves in the decorated crypts at Nuremberg, where dolls' heads are heaped one over the other to catch the toyman's attention. Propriety, and the affectation of propriety, are very distinct things.

Two young girls the other morning were looking at a very beautiful engraving of an undraped form in our library. "I wonder you like that naked creature," said one, "it should have a frock on." "A frock," repeated the other indignantly, "why she is an angel—a pure holy Angel—what can she want of clothes?" Here were the types of the educated and uneducated, the affected and the unaffected; nay, of the pure and the impure. Who will question which of these two was the naturally modest and which the naturally immodest woman?

This subject is discussed with as much nervousness and timidity (when it is discussed at all) as insanity—which, when it makes its appearance in a private family, is tampered with, concealed, and whispered about, instead of being attended on boldly and bravely, and treated by the best physician in the best manner. Ignorance upon a given subject

\* "Friendly Observations Addressed in the Spirit of Kindness and Candour to the Sculptors and Artists of Great Britain," by a Lover of Painting and Sculpture. London: John Farquhar Shaw.

having once taken hold of the public, is most difficult to be dispelled. There are scores of ladies at this moment, women of talent, of observation, of refined habits and pure tastes, who must, as artists, be content to dwell in mediocrity for ever, because they almost fear to let it be known that they draw from plaster casts, much less the living model. They are shut out from the higher distinctions, the rights, privileges, and emoluments of artistic life—one of the few professions a woman can, or ought to, follow—and it is one she can practice within the sanctuary of her own home—because of the shamefacedness which is hybrid between the ignorance and affectation of mankind. We feel it a duty to ourselves and the public to speak frankly on this subject, because we shame that our progress in Art should have the old stumbling-blocks strengthened and replaced, when we hoped we were getting rid of them for ever. We would, of course, preserve the purity and modesty of our women in preference to all the Art-knowledge the world could give; but we are convinced this is not to be done by (to quote the words of the author under review) "covering portions of the human form with plaster of Paris, and colouring it to resemble the rest of the figure as nearly as possible." This is modesty with a vengeance! Did not the earnest kindness of the author hallow those little pages, we should handle his production in a very different spirit, not because of its power or knowledge, but because of its maudlin sympathies, and false as weak impressions and prejudices; but we respect his mistaken honesty and earnestness. We would not suffer a picture or a statue, guilty of perpetuating a lascivious idea, an impure action, to hang upon our walls, or take its place in our exhibitions; but we would not insult the Deity by saying that what he created in the dignity and majesty of his beauty, and vitalised by his breath, is unfit to look upon. We wonder our author did not propose draperies for the animal, as well as the human, world. One is quite as necessary as the other, if his view be a correct one. The horse of the Amazon, according to his theory, ought to be draped, as well as the Amazon herself. We suppose this excellent person will be astonished when we tell him that his well-intentioned pamphlet is more calculated to produce an inquiring spirit of indelicacy than anything we have read for a long time. We can fancy many of the young, who had looked upon Bayly's "Eve," and the "Greek Slave," with the pure and holy reverence which the pure feel for the pure, inquiring, "But why must they have petticoats of plaster of Paris?" Our author is absolutely teaching indelicacy.

We trust the day is not far distant when we shall have properly regulated schools, where women, gifted with artistic talent, can attain that knowledge of the human form, without which all attempts at Art-excellence are but blind gropings in the dark.

The author in some way confounds this publication—the *Art-Journal*—with the *Art-Union Society*. We believe the public are quite aware that they never had any connection whatever, beyond a similarity of name, for a long time we were known as the "*Art-Union Journal*." We tender our thanks for his liberality in recommending our subscribers "not by any means to discontinue their subscription," but simply to "cut out our engravings of statuary"—such engravings as the "*Sabrina*" of Calder Marshall, and the "*Innocence*" of McDowell!

In many countries of the East, it is considered immodest to expose the cheeks of a woman to the gaze of a man; and we recollect Dr. Walsh (the author of several admirable books of travels) telling us that he was once walking arm in arm with an English lady through Constantinople, when they were literally hooted, and the lady was actually struck, because of the indecency of so shameless an act as thus to walk in companionship. Our ladies expose the shoulder, but it would be indecent to show the knee, as did the ladies of Greece.

The great test—the wide distinction between purity and impurity in the nude statue, consists in this—that some sculptors make their statues as if clothes were thrown off for the purpose of exposure; while others create them as women by whom clothes had never been worn, and who are as unconscious of their necessity or utility as the young chamois of the Tyrol. The first applies to nearly all the productions of the French sculptors; the latter is the distinguishing characteristic of those of England.

"To the pure all things are pure." Our respect for our wives and daughters would terribly diminish, if we saw them turning away from the "Eve" of McDowell, with a sidelong glance as at a work that is only to be looked at in secret.



### THE PRESENT STATE OF THE MONUMENTS OF GREECE.\*

THE temple of Theseus, standing apart from the town in a comparatively isolated and somewhat elevated position, is, perhaps, of all the remains of ancient Athens, that which has been, alike by the greater and minor destroyers,—time and man, the least injured; a fact which is remarkable, as from its exposed situation and adaptability to the purposes of either offensive or defensive warfare, one would have anticipated a result precisely opposite. All those who have written upon the subject of Athenian antiquities, have dwelt with greater or less enthusiasm, but, without exception, with high praise, upon this building; and it may be perhaps a very wilfulness of candour which makes me bold to acknowledge that I am unable to feel with them; fulfilling all the requirements of Art, just in proportion, faultless in architectural detail, it is pronounced to be by those, to whose opinions one is bound to bow; but from some cause, either real, or resulting from some mental obliquity on my part, this building certainly failed to awake in my mind those feelings which had so fully and so freely responded to the claims often—far less presentive and obvious—of the major portion of those of which I have already spoken. Raised upon a foundation composed of gigantic masses of limestone, the temple of Theseus stands at the foot of the Acropolis, in the district of Melite, a few hundred feet beyond the boundaries of the modern town. It is peripteral, consisting of a cella surrounded by columns six at each end and thirteen on either side, the Pronaos and the Posticum, which are of unequal depth, being formed by the prolongation of the side walls, with two columns between the Antæ. This tardy tribute of an ungrateful people to the banished hero was erected thirty years before the Parthenon; it is almost entire, while its more majestic and more elevated successor has suffered, as we have already seen; it is of marble, and time has substituted a gorgeous uniformity of colouring, for that which however indisputable its use in the present case, it is difficult to reconcile with the pure taste and refined beauty of Grecian Art. That colour, in its more elaborate sense, was employed in the decoration of this temple, it is impossible to entertain any reasonable doubt, and the acknowledged perfection of Greek Art should at least suggest the question of how far our repugnance to this combination is well founded, or attributable merely to that peculiarity of the mind which condemns as bad that which is simply new. Unlike the Parthenon, this temple appears to have been but sparingly supplied with sculptural decoration; but that which was so dedicated was of the highest merit, and remaining in an almost perfect condition, is most deeply interesting to the artist and the historian: supplying to the one models of beauty, and to the other the most undeniable data, upon which to establish the identity of this with the temple raised by the Athenians to the Hero-God.

The building called the Monument of Philopappus, despite its somewhat fantastic elaboration of detail, is a very remarkable and interesting remain; it was erected either during the lifetime, or as a memorial immediately after his death, by Caius Julius Antiochus Philopappus, a descendant of the royalty of Syria, and an adopted citizen of Athens. It consists of a basement supporting a pilastrade of semi-circular form, and presenting upon its concave surface three niches, containing sitting statues, and three recesses richly ornamented with the representation in strong relief of a Roman triumph. Upon the basement also were various sculptures in honour of the Emperor Trajan. These, and, indeed, all the decorative sculpture, &c., profusely lavished upon this building have suffered greatly. The two remaining statues are much dilapidated. From this point a magnificent view of the Acropolis is obtained, and few are the sights presented to the traveller, which may surpass in historic interest or actual beauty that meeting his eye, to whichever point of the

compass he may turn when standing at the foot of this remarkably picturesque monument.

The portico forming the third illustration of my subject was for a very long time considered



to have been the only remaining portion of a temple dedicated to the Emperor Augustus, but it is now clearly established as having been one of the entrances to a market-place. This idea, sug-



gested to the clear and refined mind of Stuart, by certain minute yet well marked variations in the proportion of the columns from those devoted to sacred purposes, has been sustained by



research, and finally demonstrated to be correct by the discovery of an inscription which has put the question at rest for ever. In one of these the names of two prefects of the market

\* Continued from p. 158.



are preserved; and another, still perfect, is an edict of the Emperor Hadrian respecting the duties to be levied on certain articles of consumption, and regulating the sale of oils, &c. Nothing can be more picturesque than the present condition of this portico, the latest specimen of the pure Greek Art. Its colouring is

rich and varied, while its state of ruin is precisely that in which the eye of the painter delights, sufficient to destroy all hardness or angularity, yet not so great as to rob it of one element of grandeur. Its adjuncts too, are peculiarly picturesque, and backed by the Acropolis with its bright sunlight and deep shadows,



which are ensured by its massive proportions, it would be difficult to imagine anything more captivating than this portico.

After having been successively denominated the remains of the "Palace of Pericles," of the temple of "Jupiter Olympius," (an unaccountable blunder), the "Painted Portico," the "Forum of the inner Cerameicus," the magnificent wreck of which the first woodcut may suffice to

convey a general idea, has been finally decided to have formed a portion of the Pantheon of Hadrian. For some time after this idea had been started by Mr. Wilkins, and sanctioned by Sir William Gell, great doubts, despite the remarkable verification afforded by the language of Pausanias, remained as to its truth; but the indefatigable enterprise and activity of the Earl of Guildford has at length placed the matter



beyond question. Some extensive excavations made under his personal direction resulted in the discovery of the Phrygian stone so minutely described by the enthusiastic traveller.

Partly perhaps from local difficulties—and partly from the fact, that, as compared with the edifices whose ruins surround it, this structure is deficient in architectural perfection, we are up to the present moment lamentably wanting

in detail both as regards its general arrangement and individual peculiarities; but it is to be hoped that ere long the facilities afforded by the present government will be appreciated, and that a trifling departure from pure taste and conventional proportion, will not deprive us of the particulars of a building, which deserves to be better understood than it now is.

HENRY COOK.

## THE FETES AT PARIS

### COMMEMORATING THE GREAT EXHIBITION

THE newspapers have communicated to the English public full particulars relative the Fêtes given in Paris during the four or five first days of August by the Prefect of the Seine and the municipal authorities of Paris to the Lord Mayor and Aldermen of London, the Royal Commissioners, and others interested in the "Great Exhibition of 1851."

It is impossible to overrate the cordiality of the Reception; or the grace and elegance which characterised all the proceedings connected with it. The fêtes indeed commenced inauspiciously: on this side of the channel, that is to say—for the invitations were not issued until the middle of the day preceding that fixed for departure, and M. Sallandrouze—to whom, from his position as commissioner, we presume, the important task of preliminary arrangements was consigned—seems to have discharged the duty with so little carefulness and courtesy, that all things "went wrong," until more considerate ciceroni took the charge out of his hands; the crowding at the railway station, the confusion incident to so many arrivals for a first time in France, and especially the delay in delivery of the luggage (a very large proportion of which was not received by the visitors until they had been in Paris, in travelling garb, during two whole days), with other unbecoming evidences of neglect, augured ill for the comfort and enjoyment of the invited guests. Once in Paris, however, all things went right; every arrangement was made in good taste and with good feeling; the hospitality of the Municipality was unbounded; the proverbial reputation of Paris for elegance and effect was never more satisfactorily tested; every thing that could have been done was done to excite the admiration, and amply to content the hundreds of strangers who were the guests of France.

The fêtes consisted: 1st, of a dinner and an evening concert at the Hôtel de Ville; 2nd, a display of the gorgeous galleries and the innumerable water-works at Versailles; 3rd, a déjeuner given by the President at St. Cloud; 4th, a ball at the Hôtel de Ville; 5th, a review of troops, and a sham fight in the Champ de Mars; these, with a comparatively private reception of the British Ambassador, a breakfast given by the Prefect, a performance at the opera, and a visit to the Jardin des Plantes, formed the entertainments of five memorable days, which those who witnessed them will never forget.

Of these, unquestionably the most interesting was the morning at St. Cloud (to which we had been invited by the courtesy of the ambassador), with its innumerable historic associations of the monarchy and of the empire; while, perhaps, the most instructive was the ball at the Hôtel de Ville, where, at all events, the English guests ascertained, by actual experience, how much better they manage these things in France; for, when contrasted with the reception at Guildhall, it was grievously humiliating to our national pride. As, however, there were present the Lord Mayor and fifteen aldermen of London City, there can be no doubt that suggestions were given and received which cannot but become profitable to the magistrates of the "first metropolis of the world," and we may not be over sanguine if we date from the 5th of August, 1851, the commencement of a new régime east of Temple Bar.

No incident has, as yet, arisen out of the Great Exhibition, so pregnant with beneficial issues to England—and to France; it is the earliest fruitage of that tree of Peace which brave and generous hands have planted in Hyde Park. The palm is destined to overshadow the laurel; and the genial courtesies of life to occupy the place of national prejudices and hereditary animosities; if, at the Crystal Palace, we take—and give—lessons in elegant luxuries or universal necessities, we learn at fêtes such as these how poor are the resources and how meagre the appliances we bring to bear upon our Entertainments, where cost is considered in the stead of grace, and gross abundance a better



way of welcome than delicate refinement; but we learn that we may alter; we see that we may improve; and we may be assured that when the Prefect of the Seine returns the visit of the Lord Mayor, the unseemly "decorations" which defaced Guildhall on the 9th of July will be substituted by, at all events, a nearer approach to the aspect of the Hôtel de Ville on the 5th of August; and that the first effects of the lessons we received in France will be apparent in the City of London.

This opinion seems to be that of Lord Normanby, who thus expresses himself in a letter to Lord Granville (whose eloquent speech at the Hôtel de Ville dinner has been the theme of universal praise), in reply to a communication addressed through him to the courteous and generous givers of the Fêtes:—

"The city of Paris on this occasion has displayed no idle or unmeaning hospitality, if from a survey of its municipal constitution we can gather a full impression of the necessity which exists for reforming that of London; and if, from the examination of its magnificent public buildings and institutions, founded and liberally supported by government for the free use of an intelligent people, we can borrow ideas to be realised hereafter, whereby our industrial energies may be directed by the rules of good taste, and a more artistic spirit to be harmoniously combined with the strong utilitarian tendencies of our manufactures."

One thing is quite certain that every gentleman and lady who were for a few days the invited guests of the municipal authorities of Paris, have returned home with a kindlier feeling towards the French, and an improved desire to "do his duty towards his neighbour." The sentiments thus engendered cannot but work well—well for England, and well for France. It has achieved more for the cause of peace in a week than has been effected by the "Peace Society" in half a dozen years.

For ourselves—and as one of the organs which may speak the thoughts and feelings of others—we beg to express our very cordial and grateful thanks to the Prefect of the Seine, and those who have been associated with him, and also to the President of the Republic, whose cordial and courteous manner and gentlemanly bearing added so much of pleasure to the interest of the scene at St. Cloud; and we may, in addition, give words to the hope that it may be our lot, even in a limited degree, to return these courtesies, and repay these hospitalities, whenever they shall be required at our hands by any citizen of France.

#### WANDERINGS

##### IN THE CRYSTAL PALACE.—No. III.

HAVING been unfortunately prevented writing to you immediately after the admission of "the shilling people" to the Crystal Palace, I feel as if I had lost the opportunity and the right of expressing the admiration and reverence with which their conduct has filled me; sentiments which have been shared by persons whose expectations from them were far lower pitched than my own, and who can hardly be suspected of any inclination to flatter the Demos. Yet, however stale the topic, I find it impossible to talk of anything else till I have spoken of that which will make this Exhibition memorable to all time. There is something solemn in the feeling that strikes me every time I enter the singular edifice;—that this wondrous undertaking, which will be the fruitful parent of so many consequences whose form and magnitude it is yet impossible to conjecture, can give birth to nothing like itself; and that neither we, nor those who come after us, can hope to live through another event like this. There may, doubtless will, be more Exhibitions—they may be vaster, richer; everything they contain may be more splendid and more perfect; but none can be "aut simile, aut secundum" to this. No other can be an experiment testing the character of a nation, and the confidence of the world in

that character. No other can present to its projectors twenty impossibilities, for them triumphantly to prove possible. No other can be a thing without a model or a parallel, a comparison or a contrast. The absolute unity of impression, which we have felt in the midst of an infinite diversity of objects, can never be felt again, till some future Prince Albert (may Heaven have many in store for our country!) shall have the clear-sighted and magnanimous prudence to invent some new test of the mutual confidence of governors and governed, of rich and poor, of England and the world.

You may suppose I did not forget the prospective alarms of my friend who keeps watch over the Sèvres china. I congratulated him on finding him alive, and the beautiful and brittle objects of his solicitude uninjured. "Et bien, Monsieur, vous craigniez beaucoup les 'shillings'; comment les trouvez-vous?" "Mon Dieu,—ils sont plus sages que les autres." Another Frenchman who stood near, fearing, perhaps, that this might appear rather too democratic for an English palate, said, in a qualifying tone, "Ah! c'est un façon de parler; mais effectivement ils sont très honnêtes." The Custode, however, would not accept the qualification, and justified his assertion in a way perfectly credible to me. "When I beg the shilling people not to touch," said he, "they do not answer, that if they break anything they are able to pay for it. They do what one tells them." How pregnant with meaning are the concluding words! For in this reasonable obedience lies the great force of the English character.

The French themselves are struck, as well they may, with the useful and popular direction taken by the industry and ingenuity of England, as compared with those of France, so exclusively devoted to the enjoyments and tastes of the very rich. May not this afford some solution of the widely different political condition of the two countries? The industrial tendencies of England are in harmony with the free and popular institutions of the country, and with the gradual advance of the working classes in social and political importance. On the other hand, France exhibits a deep-seated dissonance and conflict between the genius, tastes, and habits of her people, spontaneously evinced in her productions, and the political direction into which she has been impelled. In a state of society even remotely approaching to that which the French affect to approve and to desire, most of the articles they produce, and all in which they excel, could have no existence. I am not that self-deceiver, and deceiver of others, called a democrat, but I must add that a great proportion of these things ought not to exist, and, in any rational and well-balanced state of society, would not. No purpose favourable either to utility, comfort, or to Art, is answered by having a blue-and-white cup and saucer costing three or four pounds. We have only to look at the pottery of antiquity, to see that supreme elegance of form and design are compatible with the greatest simplicity. Such costly prettinesses are, indeed, extremely injurious to true Art; diverting into the channel of mere decoration the time, taste, and money which might be given to higher creations. Our drawing-rooms, and those of France, have been given over to the upholsterer and decorator, to the exclusion of the nobler and more lasting adornments with which Artists might have filled them. The plea of encouragement to Art, therefore, is not to be admitted. To the eye of an artist, a lace veil which has cost five years of a woman's life, is not more beautiful than one of a tenth part of its value. Such things are produced to satisfy the caprices of wealth, and the desire for that kind of superiority which wealth can purchase. Whenever labourers of all sorts shall have learned how much of their destiny is in their own hands, five years of a woman's life will be too high a price for the veil of a duchess or the alb of a cardinal. I have no quaker horror of embellishment, nor of anything that can contribute to the grace and elevation of existence. I think no conceivable sum excessive for a great work of Art; but the example of France does not seem to show that such arise out of the world of pretty things which it is her pride to produce, any more than

out of the homelier contributions to the daily comforts of the people, in which England abounds.

This has a deeper significance and a wider application than may at first appear. It is with no intention of exalting our own merits that I affirm, that in no country is the condition of the lower classes the subject of such constant, minute, and solicitous attention to the higher, as in England. This has been the remark of intelligent and dispassionate foreigners whom I have accompanied to the Baths and Wash-houses, Model Lodging-houses, &c. There is an immense deal of active private charity in France, but it is of course directed to cases of individual distress, rather than to a general amelioration of the ordinary state and habits of the people. As a proof of this I might cite the failure of the earnest efforts of some benevolent persons to establish at Paris institutions similar to those just mentioned. The higher classes in England are probably now, with few exceptions, convinced that, in raising the condition of the lower, they are not only discharging a sacred duty, but performing an act of consummate prudence. The Exhibition has afforded a most heart-satisfying proof that the good they may do will fall on no unfruitful soil. The really safe and glorious democracy is that which is formed under the auspices of enlightened leaders, and consolidated by the interchange of good offices, and the conviction of a community of interests. The part which England occupies in the Exhibition is manifestly that of purveyor to the prime necessities of man all over the globe—a part with which she may be well content. Everything, but especially the machinery in motion, creates an impression of inexhaustible resources and boundless power of production; and nearly all directed to objects of general utility.

But what has all this to do with the Art-Journal? say our readers.

Let us then talk a little about the collection of painted or stained glass, which forms an exhibition of itself. The first thing that struck me is the absence of Munich from the field of competition. Was this an act of generous mercy to her rivals? Certain it is that there is nothing approaching to the windows of the Church of Maria Hilf, or to those of several other churches in that city, either in design or execution. As to the former, the less that is said about it, as regards the English specimens exhibited, the better. There is not one of which the drawing is excellent, and several border on the grotesque or the hideous. The French are very little better. Hess did not disdain to make the drawings for the admirable windows just mentioned.—Why do not some of our artists who can draw—it is a distinction to be proud of! lend his aid to the revival of this beautiful art? Or why do not the artificers of church windows copy subjects appropriate to the material with which they have to deal?

The first thing in any branch of Art is, clearly to understand its peculiar conditions. For want of this, what labour and talent have been wasted on the production of impossible and incongruous things! Each branch of creative Art has its special field, and it cannot trespass on another with impunity.

In Glass-painting, the first requisite is evidently, colour: without brilliancy, depth, and distinctness of colour, all other merits are thrown away.—The second is, that the design be sharp and clear; suited to a material in which relief is hardly to be aimed at. Glass painters are constantly forgetting (strange as it may seem) that they have to do with a transparent medium, and that to look through a piece of chiaroscuro is absurd. True, it is often attempted, and with a certain sort of success; but it can never be other than a clever mistake. If I were a glass painter, I should look for models, not in oil painting, every condition of which is different, but in branches which have some affinity to my own; such as Tarsia, or inlaid wood; the inlaid marble pavements of Siena, and so on. The stalls of the Cathedral Church of Malta, at Citta Vecchia (not the church of St. John of Jerusalem at Valetta, as has been erroneously stated) would furnish excellent subjects for glass painting. The pieces of different shades



of wood, which compose these admirable pictures, might be followed implicitly, in glass of well combined colours. Numerous specimens of *intarsiatura*, equally applicable to glass, are to be found in Italy.

Or let our glass painter, if he cannot go to Siena, go to Paris, and study M. de Triqueti's grand and beautiful compositions, in the same material and style. His *Salutation*, in inlaid marbles of various shades of grey, is inferior to nothing of the kind I have seen, and would translate into glass with admirable effect. I mention these as examples only. Sepulchral brasses also would furnish many useful hints. Any thing is a safer guide than oil-painting, as the huge mistake at New College, Oxford, and various others, sufficiently prove.

The French are rather superior to the English in design, and, to some extent, also in colour. M. Lusson, who has repaired and completed the exquisite old windows in the *Sainte Chapelle*, is the best, though not as good as I expected. Mr. Holland has, however, some very fine colours, especially a rich and beautiful purple. Mr. Gibbs distinguishes himself by gold coloured patterns on a white ground, of very rich, light, and brilliant effect. There are some prettinesses in flowers, landscapes, &c., which may please in a boudoir; but these have nothing to do with the great, austere and magnificent Art of glass painting.

Among the pottery, the stone wares from Saar-Louis merit particular mention. We all know the handsome Grès which one gets in such charming forms, in the *Rue Richelieu*. The Steingut from Rhenish Prussia, seems to me equal in form, more beautiful in texture and in colour. The effect of the two shades of brown or drab, combined in many of the articles, is very chaste and harmonious.

A new kind of pottery is a most welcome acquisition to the store of objects for daily use, which are also objects of agreeable contemplation. I know nothing more characteristic of a country than its pottery; and in travelling I have always made a point of inspecting the stalls and shops where the ordinary and indigenous earthenware was exposed. A practised eye sees directly not only the prevalent taste, but the mode of cooking, the sort of fuel, the habits as to personal cleanliness, and a thousand other indications of the state and character of a country. Herr Klemm, the Curator of the wondrous collection of porcelain in the Japan palace at Dresden, has written a very ingenious book on the history of fictile wares, especially those of China; and has made them subservient to very important historical and ethnological discoveries.

In England, for example, our basins, ewers, jugs, and all the vessels for washing, are of countless varieties of form, and of colossal proportions, compared to those of any other country. Future ages will infer from the crockery of our bed-rooms, that we were giants in these our days, and will lament over their own degeneracy. On the other hand a moderate sized milk jug and tart-pan, satisfy all the ablutionary wants of a Frenchman or woman.

Another interesting object of study is, matting and *basketry*, in all their branches. The plaiting and weaving of pliant stalks and fibres of plants seems to be one of the arts that soonest arrives at perfection; and few manufactures are more tempting than these clean, fresh, light and useful fabrics. The Exhibition is very rich in them, and some from our remotest possessions far surpass anything we can produce. Lady Grey is the happy possessor of some mats from Borneo, which one would almost consent to be Colonial Minister to obtain. But why, in the name of wonder, can we not get all these pretty outlandish things for our money? This is no new wonderment of mine; years ago, at Havre, I was struck with the great variety of small, quaint and useful foreign wares to be found in the shops along the quay, which one would not know where to look for in England; wares of all sizes, colours, and forms; Spanish terra-cotta bottles for cooling water; infinite baskets and boxes, of all far-away shapes and aspects; brushes of incredible fibres, grasses, &c. Then and there, after buying what I could stow away, I said to myself, "To what end have we ships and sailors?

Wherefore should Britannia rule the waves, if she cannot order them to lay at our feet the tasteful or useful fabrics of every clime?" But no commerce that is not huge is worth the notice of English traders. Let us hope the Exhibition will excite an appetite for these varied products of countries where that neatest of instruments, the human hand, is not yet superseded by machinery.

This brings me to incomparably the most beautiful tissue among the countless and splendid specimens in the Exhibition; I would advise everybody who would know what can be produced out of cotton, to look at a perfectly plain piece of *Dacca muslin* displayed in one of the cases of the Indian department. The eye rests upon it as upon the exquisite skin of an infant—the petals of the most delicate flower—the lightest plummage of a bird—the down of a white moth's wing; what are all the laces and gauzes, the stuffs enriched with silver and gold, or embellished with colour and design, compared to this exquisite floating cloud? True; but it has probably absorbed the life of a man: and here I must return to what I said above. A society has, in fact, hardly emerged from barbarism, in which labour can be commanded on such terms; and whether it be the embroidered chasuble of a Belgian priest, which "has been seven years in hand," or the handkerchief which took a Persian woman five years to embroider, such an expenditure of human labour proves that civilisation has not penetrated deep. The hurdle, which "was made with this instrument by one man in nine minutes," tells another story, and gives another estimate of the value of man's life.

This is the ground which the Americans, had they understood their own advantages, would have taken up. They would have said, "Our people are too well off to bestow their time on the production of elaborate show articles. What you have not, and we have, are three great necessities of European life, coffee, cotton, and corn. For the rest, you know our wares: what are they, what can they be, but your own, slightly modified by difference of clime and country. Are not our habits and our wants inherited with our blood and language?" And accordingly, what strikes one in the American department, is the utter want of local colour, as the French call it. There is no originality in anything; everything is an inferior copy of some common European production.

In the Russian department, on the contrary, everything bears the impress of the half-oriental, half-northern character so peculiar to that vast empire. This is one of the most astonishing parts of the Exhibition; the gorgeous malachite gates did not surprise me half so much as the beauty and perfection of some of the manufactures. The Russians have evidently caught from the East their feeling for colour.

Nations, like individuals, interest by their peculiarities. How those stores of amber transport one to the shores of the Baltic, or to the travelling merchants who bring it to the yearly fairs of Dresden and Berlin! Dantzic, so admirably described by Madame Schopenhauer in her pretty memoirs, rises before our eyes: or Lubeck, with its high antique gables—the Nürnberg of the north.

Is it possible to name Nürnberg and not to pay homage to the exquisite old city, not only for all the noble services she has rendered to Art in its highest forms, but for the perennial stream of joy and delight of which she is now the source? With what affectionate admiration did I study the works of the immortal Mother of Toys!

The striking variety of local colour in her cities was one source of the singular enjoyment of travelling in Germany. Of this, alas! and of many of their best qualities and most peculiar distinctions, Germans are now tired. They are doing their best to efface them, and will probably succeed. What will they substitute?

Before leaving Germany, I must beg you to look at some very light, pretty, and commodious chairs and screens, of a peculiar sort, from Hamburg and Lubeck; also some very curious and beautiful bas-reliefs in cork from Stettin.

Belgium shines in many ways. The specimens of bronze inlaid with silver from Liège are ex-

tremely beautiful in design and finished in execution. "Oh, but the Brussels lace!" The Brussels lace, fair lady, I admire far less than you expect me to do. The manufacturers or pattern drawers are, I presume to think, on a completely wrong scent as to designs. The patterns are too confused, too elaborate, and aim at things which cannot be done in lace, and ought not, if they could. There is a false attempt at natural forms in the flowers, garlands, and bouquets. The patterns of the inimitable old lace were quaint, stiff, and distinct, as they ought to be. This perversion, or mistake, runs through many other branches of decorative Art in the present day. Designers do not know the limits of their art. When the Greeks used vegetable forms, such as the acanthus, their unerring taste told them exactly where to stop; they took just as much as was applicable to architecture, and no more. The beautiful border of olive leaves and berries, so often found on vases, is as definite and formal as a geometrical pattern. Even in the wild and fantastic tracery of what is called Gothic architecture, vegetable forms, though copiously used, are combined with rigorous attention to architectural effect.

A similar defect in the sense of the fit and appropriate is very striking and painful in the music which somebody plays on the large French organ. I do not know who is the performer, or what may be his other merits, but it is but too clear that he is utterly without reverence for his instrument, and is, therefore, wholly unfit to touch it.

In some of the lighter and inferior arts the French have an admirable sense of the *convenable*, the most eminent example of which is their women's dress. Every time of the day, every season of the year, has its appropriate costume. You are never offended by seeing a half dirty evening cap worn in a morning, nor the silk dress that has done duty during the season in London, put on to be "finished" in the country. If these distinctions are sometimes pushed to pedantry, as in the inviolable law which ordains "*Valenciennes*" for the morning, and "*Lille*" for the evening; yet, on the whole, they are founded in reason and good taste. The pretty printed cotton or muslin gown, fresh, light, and pliant, is in far better keeping with the summer and the country, than heavy and unwashable silks; and so of the rest. So much the more wonderful is the tastelessness of the French in some of the higher walks of Art, where they are left far behind by the Germans, who, in their turn, hit upon combinations in dress more grotesque than any that England can exhibit.

Sanguine philanthropists believe that the Exhibition, by enabling us to behold, as in a glass, our own defects and our neighbours' merits, will create a joint stock of perfection, upon which every nation will draw. Without indulging this charming illusion to its full extent, or looking forward to the destruction of those curious idiosyncrasies of nations, which have withstood the fierce assaults of violence and the slow action of time, there is one hope—nay, expectation, which we may reasonably cherish; viz., that self-knowledge and self-appreciation will be widely diffused; and, with them, a just, tolerant, and generous appreciation of others.

If such be the effect of this great "match" of nations, the Exhibition will have done more for man than though every process by which matter is made to conduce to his service and pleasure were brought to absolute and universal perfection. S. A.

#### ART IN CONTINENTAL STATES.

ROME.—We stated some time since that Mr. Gibson, R. A., with a feeling that does honour to him, had erected a tomb to the memory of his friend and brother sculptor, the late Mr. R. J. Wyatt. A drawing of the monument has been forwarded to us; it contains a medallion bust, in marble, of the deceased artist, sculptured by the hand of Gibson, under which is the following inscription, from the pen of the same liberal-minded gentleman. "To the memory of Richard James Wyatt, Sculptor; born in London on the 3d. of



May, 1795, died in Rome on the 29th. of May, 1850. He practised his art in Rome 29 years: his works were universally admired for their purity of taste, grace, and truth of nature. The productions of his genius adorn the royal palaces of England, St. Petersburg, and Naples, as well as the residences of the nobility and gentry of his own country. He was remarkable for his modesty, his high sense of honour, and benevolence. Erected by John Gibson, R.A., Sculptor, as a token of affection and admiration."

**Excavations.**—These works have been discontinued for the present year; they have not proved, on the whole, very satisfactory. The crypt or subterranean church of SS. Marcellino and Pietro, which has been lately discovered, contains three apartments lighted and aired by *luminera*. The paintings which adorn these chambers are of no later date than the fourth century. Four of the sarcophagi which have been disinterred during the late excavations are in the Lutheran Palace, where Pio Nino proposes to form a museum.

**NAPLES.**—The new Neapolitan government has removed all the nude pictures of Titian into a room by themselves, and, of course, his celebrated *Venus* is one of the proscribed ladies. The doors of this repository are now screwed up, and are likely to remain so. The library has been subjected to the same delicate supervision, and the index of prohibited books has now absorbed a large proportion of the most valuable and interesting works in the library. Where this sort of puritanism is to end it seems difficult to foresee.

Among the vast collection of antiques forming the Museo Borbonico are many fine statues of *Venus*; these were collected in one room, with very questionable taste; under the still more absurd plea of propriety the room has been fastened against all persons, and this, too, in a place whose morality is much more questionable than that of any antique statue whatever!

**FRANCE.**—**BEAUVAIS.**—The local heroine of the Middle Ages, Joan-with-the-hatchet, whose prowess at the siege of Beauvais has given her undying fame, has had a statue erected to her, which has recently been inaugurated with every honour; the President, accompanied by most of the ministers and men of distinction, visited the town on the occasion, and a grand fête was prepared which concluded with a banquet and a ball.

**Restoration of Notre Dame.**—Extensive restorations of this fine cathedral are now in progress. A credit of two millions of francs was voted for this object in 1845, but as that went but a little way towards accomplishing the proposed reparation, another grant of six millions of francs has been demanded. A part of the edifice has to be rebuilt, so that even the proposed six millions of francs will hardly suffice for all that is projected.

**NISMES.**—This old city of the Romans has been decorated with a noble fountain, the production of the sculptor Pradier, and the architect Quetted. It is of very large proportions, and its principal decoration, consists of five figures sculptured in Carrara marble, representing the river deities of the neighbourhood, and a colossal statue of the city of Nismes. It is a graceful addition to the beauty and attraction of the place.

**AMIENS.**—The capital of Picardy is about to honour the memory of one of its great men, and inaugurate a statue of Gresset. The amusements are to be of a military character, a fort, constructed for the occasion, is to be attacked, and the military are to be dressed in the costumes of the time of Louis XIV.

**BERLIN.**—The gallery of contemporary portraits, executed for the King of Prussia, has lately been enriched by a portrait of Meyerbeer, by Begas. It occupies a gallery in the palace of Charlottenburg, near Berlin.

Professor Rauch has just finished a fine model of the Monument of Frederick the Great. It is several feet high, and cast in plaster. All the figures of the pedestal, though small, are very like the originals. The plaster casts of bas-relievo, which exhibit incidents from the life of Frederick, have been taken. Rauch is likewise at work for the Mausoleum of Blücher, which will be finished in a short time; he is also engaged in modelling an equestrian statue of Frederic William III. which will be placed in Berlin between the main guard-house, "Hauptwache" and the Statue of Blücher.

Festivals in honour of M. Rauch, the celebrated sculptor of the monument of Frederick the Great, follow each other in close succession; besides the solemn feast of the Academy of Arts, a society of artists and gentlemen connected with Art, gave him a dinner; the prominent features of which were a large symbolic transparent picture, behind which a band of music was placed; the picture was designed by M. Eybel, and executed by the aid of MM. Becker and Schrader. This was followed

by a dramatic scene, performed by artists, in which M. Rauch was glorified. A card, like a bill of fare, etched by M. Berger in a spirited style, was explained very facetiously by M. Löwenstein; the object was a visit which "Old Fritz" (Frederick the Great) paid to M. Rauch. Many toasts and *lieder* (songs in the German way) were given. Among other eminent foreigners, we saw Kaulbach and Bendemann. The King of Prussia has decorated M. Rauch with the Star of the Red Eagle with oak leaves; and the magistracy of Berlin presented to him, by a deputation, a written document in proof of the gratitude of the town; the University of Halle made him a Doctor of Philosophy; from Weimar came a wreath of laurel, from the same tree of which Goethe once received a crown; while the Duke of Brunswick, and the King of the Netherlands, sent him decorations. These are only some of the honours bestowed on the sculptor of Frederick the Great.—The four pillars with statues, which were erected behind the statue of King Frederick, are now removed. This is well done because the effect was not good.—For the Chapel of the Cross, at Sagan in Silesia, Begas has finished a large picture, "Christ on the Cross, with Maria and St. John."—The Academic Union, for the promotion of the building of the cathedral at Cologne, is now established at eighteen universities and academical institutions in different towns in Germany.—The equestrian statue of the late King of Prussia, modelled by Kiss, has left Berlin for its destination at Königsberg. It was cast at the Lauchhammer Iron Works, which belong to the Count of Einsiedel; the height is sixteen feet, and the weight five tons.—Professor Rauch is modelling the statue of Count York of Wartenberg, which will be placed near the side of old Blücher on the Opera Place. According to the sketch, the hero is standing in his martial cloak, which covers only slightly his military uniform, with the left hand holding the sheath, he lays the right on the sword-hilt.—M. A. Kriesmann has cast the gigantic Eagle in zinc, which will crown the column, 120 feet high, in the garden of the Invalid-House, in remembrance of the soldiers who were killed on the 10th of March, 1848. It will be coated with bronze. From the tip of one wing of the eagle to the other, the length is twenty-five and a half feet.

The court painter at Berlin, Edward Hildebrandt, left Berlin the 4th inst., for the Holy Land; he is travelling by the way of Rome, Sicily, Tunis, and Cairo. The King of Prussia has sent him to copy some works of art. The statue of Professor Rauch, by Professor Drake, at Berlin, will be executed in Carrara marble, and will be placed in the entrance hall of the Museum. The statue of the great Schinkel should be placed there also, when completed, for Tieck died without finishing it. The wall paintings in the galleries and in the dome of the King's palace at Berlin, are in course of execution by five painters, and are well worth seeing.

A young sculptor, Charles Birch, 17 years of age, son of an Englishman, but born and educated at Berlin, and protected by the Earl of Westmoreland, has modelled the bust of his lordship, and will be now in London to exhibit the same. The King has ordered him to do the work in marble for his private collection.

**STETTIN.**—The catalogue of the Exhibition of German Painters, especially from North Germany, extends the number to 507; while at the exhibition in the year 1849, it was but 366. The total number of pictures sold by private contract is 22; and the sum paid for the whole is 2900 Prussian thalers. An "Ave Maria of Italian Peasants," by Constantin Cretius of Berlin, has been bought by an amateur for 550 thalers. The committee of the Art-Union, by whose exertions the exhibition was arranged, has made a purchase of 20 pictures for 2500 thalers.

**HALBERSTADT.**—The Exhibition of the Art-Union showed 400 pictures and sculptures. By private contract nine pictures are sold. By lottery, the Art-Union has distributed pictures valued at 1300 thalers. The Little Lottery Union has bought seven pictures, amounting to 290 thalers.

**SALZBURG.**—The admirable Roman mosaics which were found at Salzburg in the year 1841, and afterwards packed up in 155 cases, and placed in a damp cellar for ten years are almost destroyed by this treatment.—There is an old church here (Stiftskirche) built in the year 1460, in which is a beautiful glass painting full of figures in eighteen compartments; and a choir ornamented in the most elegant and rich style of old German Art, is covered with the most extravagant constructions of later time, but all is left in its present state.

**PRAGUE.**—The Exhibition here is exceedingly well supported, and visitors are numerous. Contributions from L. Schwantaler and the Brothers Marx have lately arrived.

**VIENNA.**—The newly established Art-Union,

during the seven months of its existence, has a subscription of 30,000 florins, of which 20,000 florins have been expended solely in purchasing works of art. The pearl of the exhibition is the "Münster of Strauburg," by Bayer of Baden-Baden.

Four engravers of medals at Vienna are commissioned by the Emperor of Austria to execute four medals in remembrance of four principal battles won by the Austrian army in the last civil wars in Italy and Hungary.—The painter, Adam, from Munich, is travelling over the Hungarian battle-fields, to make sketches for oil-pictures, by order of the Emperor.

**BRUSSELS.**—The Belgian Academy of Arts have earnestly requested Cornelius to exhibit his cartoons for the Campo Santi, Berlin, at the forthcoming Art-show of all Nations at Brussels. The painter has, however, declined to commit the results of ten years incessant labour to the risk of injury to which they would be exposed by a removal to so great a distance. These cartoons already fill two large saloons, and it was (say the German newspapers) with the view to devote his whole energies to their completion, that Cornelius declined the commission of the British government to undertake the decoration of the New House of Parliament. We rather think that our Berlin contemporaries have been a little premature in giving M. Cornelius credit for so great a sacrifice; no such commission as they describe was ever offered to him.

**EGYPT.**—We have already alluded to the researches of M. Marietti in Egypt. His object appears to be to elucidate the Serapion. Strabo makes mention of it, as well as of a row of 150 Sphinxes, which were half buried in the sand even in his time. No part of these relics have, however, as yet rewarded the perseverance of M. Marietti. A few sculptures of very brittle stone, among others an imitation of the architectonic lion on the staircase of the capital, a bust of Plato, and boys riding on Peacocks, and a few *bas-reliefs*, have been discovered. M. Marietti hopes to unearth the tombs of Apis, but it seems doubtful if the Serapion is in any way connected with the animal divinities of ancient Egypt.

**LEIPZIG.**—Exhibitions of manufacture and Art-manufactures will be opened in this month at Dessau, Würzburg, Freyberg (Saxony), and Prague; a show of cattle, agricultural produce, and implements and manufactured articles, which relate to the agriculture of the country, will also take place at Chemnitz.

### THE VERNON GALLERY.

#### A SCENE IN CUMBERLAND.

J. C. Louthenbourg, R.A., Painter. W. Richardson, Engraver.  
Size of the Picture, 1 ft. 11½ in. by 1 ft. 4½ in.

WE have always held the opinion, that the merits of Louthenbourg's pictures have been much underrated, and, consequently, that the position to which he should be entitled, as a sound and vigorous painter, has, from some cause or other, been denied him. His landscapes are invariably selected from bold and rich scenery, they are treated in a broad effective manner, and the style of his painting is free and masterly; his colouring is rich, and he seems to have painted what he saw before him, precisely as nature had formed and dressed her various objects. His works certainly lack such prettiness as many consider essential to beauty and in which too many artists of our day are apt to indulge; we speak here more especially of his landscapes, which were undoubtedly his forte, though some of his historical pictures procured him considerable reputation, particularly his "Lord Howe's Victory on the 1st of June, 1794," and "The Storming of Valenciennes."

Louthenbourg, though born in France, and a student of the Louvre, is generally placed among English artists, as he came to this country when a young man, and was elected a member of our Royal Academy in 1771. His free and vigorous style was probably acquired by his practice as scene-painter at the Opera house, as well as by some views he published of a dioramic character, and which were exceedingly popular when exhibited.

The picture here engraved shows to the best advantage his choice of pictorial subject, and his forcible manner of treating it; the view is taken from one of the lake districts of Cumberland, a sheet of water, of no large dimensions, occupying a prominent position in the work; it is surrounded by broken hillocks covered with herbage, and partially by eminences that scarcely rise to the height of mountains. All these objects are rendered with true artistic feeling, and compose into a well-arranged picture, painted with a free pencil and with freshness of colour.





J. O. LOUTHERBOURG, R. A. PAINTER.

W. RICHARDSON, ENGRAVER.

A LAKE IN CUMBERLAND.  
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE  
1 FT. 10 IN. BY 1 FT. 6 IN.

LONDON, PUBLISHED FOR THE PROPRIETORS.

PRINTED BY W. LAY.





## THE GREAT MASTERS OF ART.

No. IX.—JOHN JOUVENET.



JEAN JOUVENET.

houses of all kinds abound, or at least till the first great Revolution, did abound in the land, creating an almost universal demand for such works; and still no painter of extraordinary ability arose to answer the call. Francis I., the enlightened patron of literature and art, invited to his court such men as Leonardo da Vinci, Andrea del Sarto, Primaticcio, and others, not less with a view of securing their talents for his own individual purpose, than with the hope that their example might operate favourably upon any latent genius France possessed; but we do not read of any especial good result arising from the monarch's liberality. The first painter having any claims to meritorious notice was Simon Vouet, who flourished about the middle of the seventeenth century; yet his works scarcely reached a second-rate rank. He was followed by Le Brun, an artist of undoubted ability, but deficient in that sublimity of conception which can alone bring forth a grand work; by Eustace Le Sueur, who produced some fine pictures as regards composition, yet devoid of power from the absence of any vigorous and forcible colouring; and by Peter Mignard, whose reputation belongs rather to Italy than France, though he passed two years of his earlier life in the school of Vouet. These are all the names, with the exception of Jouvenet, that have the least pretension to high rank, for we do not recognise N. Poussin in the French School, as he owed all his greatness to his Italian education, notwithstanding he had acquired some popularity ere he accompanied Marino, the poet, to Rome. To the modern school the remark with which we set out is equally applicable; neither David, nor Gerard, nor Le Gros, nor Girardet, have any pretension to be placed among the greatest masters who practised sacred historical painting. Till within the last five or six years considerable obscurity prevailed respecting the ancestry of John Jouvenet, a matter which, in itself, is of small importance if, as is generally admitted, the virtues or vices of a man's progenitors are not his own. But, in the present instance, the establishment of the fact of Jouvenet's descent is not without interest as showing his origin from a numerous family of artists, which has been recently placed almost

It is not a little remarkable that France, with the encouragement which, through centuries past, has existed in that country for great works of sacred

and legendary art, should yet have produced very few worthy of ranking in the highest class. Churches, chapels, monasteries, and religious

fact of Jouvenet's descent is not without interest as showing his origin from a numerous family of artists, which has been recently placed almost



THE MIRACULOUS DRAUGHT OF FISHES.

beyond dispute by the researches of M. Houel, an advocate of Rouen, in which city Jouvenet was born. About the middle of the sixteenth century a painter and sculptor, John Jouvenet, presumed to have migrated from Italy, settled in Rouen, where he died in 1616. He was the origin of several families of artists; one of his sons, it is said, instructed N. Poussin in his earlier years. This son, whose name was Noel, had himself three sons, each of whom was, in one way or another, connected with art; one married the daughter of a sculptor named Rabon; another gave his daughter to William Leveil, a clever glass-painter, and the third, Laurence Jouvenet, a painter and sculptor, had five children, of whom, Marie Madeline, married John Restout, an artist of Caen, father and grandfather of the two Restouts, members of the Academy of Paris; another, Francis Jouvenet, was painter in ordinary to the French Court, and a third was John, whose portrait stands at the head of this brief notice. So many artists, directly or indirectly, springing from the same source, form a singular record,—so singular that no apology need be offered for dwelling upon it. These facts we learn from M. Charles Blanc, in the "Histoire des Peintres," to which work we are also indebted for other information contained in this memoir.

The date of Jouvenet's birth is April 1644: having studied for some time under his father, receiving also the instruction of his uncles, he was sent to Paris. Lebrun had already established the Academy of the Fine Arts, with the assistance of a body of artists who had brought from Rome and Bologna some portion of that feeling for Art, and a certain amount of the style, which characterised these distinguished Italian schools. Jouvenet was then but seventeen years of age; Mignard and Lebrun were at the head of the French School, and the young artist became the pupil of the latter. So intuitive, however, was his talent, and so well had it been developed under his earlier instructors, that Lebrun immediately employed him to assist in painting the ceilings of the Palace at Versailles, which Louis XIV. had then but recently determined on converting from a comparatively insignificant chateau into a residence suited to a great monarch. For nearly ten years Jouvenet appears to have been so occupied, and this term may be regarded as the first period of his practice: during the time, however, he found opportunity for painting his "Winter," for the series of the "Four Seasons," at Marly; the ceilings of the hotel Saint-Pouanges, and the "Martyrdom of St. Ovide," now in the Museum of Grenoble. Until the termination of this period he had not been able to divest himself of those influences that seemed in a great measure to keep down, or, at least, to limit his natural genius; but, in 1672, a decided change was manifest in his style which became bolder and less mannered, so that in the following year he had attained such proficiency in the higher qualities of Art as to carry off the second great prize in the Academy, and in the same year, his age being then only twenty-nine, he painted the "Paralytic Healed," for what was called the "May picture." A picture so designated was, till the practice ceased in 1708, annually presented by the goldsmiths of Paris, on the 1st of May, to the Virgin, in the cathedral of Notre Dame. The picture painted by Jouvenet established the artist's reputation—Vermeulen the eminent engraver asked permission to engrave his works, and Lebrun once more invited him to assist in the decorations of Versailles.

In 1675 he was admitted into the French Academy, of which he successively became professor, director, and perpetual

president: the subject of his "reception" picture,



as it is termed, was "Esther before Ahasuerus."



EXTREME UNCTION.

In 1683, the death of one or two relatives induced him to visit his native city, Rouen, where

he was received with much distinction, but the king speedily recalled him to Paris, and gave him apartments in what was then called the "Palace of the four Nations." The first work he assigned himself in his new atelier was one on a grand scale, twenty-eight feet long, by thirteen in height, the subject, "Jesus Healing the Sick." This picture, may be called a *résumé* of the artist's talents as well as of his defects; his figures are vigorously grouped, full of spirit and movement, but they are not a little vulgarised in expression, and the shadows are not correctly indicated.

His next great works, painted in the five or six following years, were "Isaac blessing Jacob," for the Museum of Rouen; "Nunc Dimittis," for a college of Jesuits; the "Family of Darius," and "Louis XIV. touching for the King's Evil."

The death of Lebrun taking place in 1690, Jouvenet became the head of the French School, for Mignard, although still living, had reached the advanced age of eighty, and was consequently out of the field of action. "The Marriage of the Virgin," and a portrait of the abbot of St. Marthe, were painted about this time, as was in all probability the portrait of himself preserved in the Museum of Rouen. In 1693 he was compelled to seek change of air and to try the medicinal waters of Bourbon, in consequence of an attack of apoplexy. Having after some time regained his wonted health, he returned to his labours in 1696, and was summoned to Rennes to paint the ceiling of the Chamber of Parliament. During his stay in the city he painted, in forty-five days, three ceilings for the registrar-general, in whose house he lodged.

Louis XIV., desirous of bestowing on this painter some mark of his favour, bestowed on him a pension of twelve hundred livres, which sum, at a subsequent period, when the decorations of the palace at Versailles were completed, was increased by

five hundred more; he also offered to send him to Italy at the public expense, but Jouvenet, partly from indifference to quit France, and partly from indisposition, paid little attention to the proposal, and remained quietly in his studio in Paris. French writers upon art congratulate their country upon having possessed a great artist who had never seen Italy; perhaps, had he visited the far-famed galleries of the south, they would have had more abundant reason to be proud of their countryman.

One of the finest of Jouvenet's pictures is unquestionably "THE DESCENT FROM THE CROSS," painted, in 1697, for the Convent of the Capuchins, at Paris, but now in the Louvre. To those who know the pictures of this subject by Rembrandt and Rubens, it will at once occur, that if Jouvenet had never travelled out of France, he must have seen engravings or sketches of these works, for his own treatment of the subject seems to be largely borrowed from both; the upper group reminding us of the latter, and the Jewish-looking figure in the foreground of the former. Still, the picture which the French artist produced is a fine work, most vigorously composed, and showing some admirable drawing. A brilliant effect is produced by the great breadth of light thrown over the work; but it is certainly too strong for the hour of the day—"now, when the even was come"—at which the event is said to have taken place, although the mid-day darkness had long since rolled away.

Another of his best works is "The Raising of Lazarus," engraved by Duchange and others; in this picture the artist painted his own portrait and also those of his daughters, standing among the spectators, to the right, between two columns. The picture of "The

daughters, standing among the spectators, to the right, between two columns. The picture of "The



Money-changers driven from the Temple," (it is singular that Jouvenet should have again, in both these works, selected subjects already illustrated by Rembrandt) was the first of that series which were painted by order of the King, the last being "THE MIRACULOUS DRAUGHT OF FISHES," completed in 1702. The others were "The Descent from the Cross," "Christ in the

House of Simon the Pharisee," and "The Raising of Lazarus;" they were worked in the tapestry of the Gobelins, by command of the same monarch. In order that the artist might the more truthfully represent the "Draught of Fishes," he travelled to Dieppe, to make such studies on the coast as he might adapt to his purpose.

It was in the early part of this century—the

eighteenth—that Jouvenet executed, in conjunction with Coypel and Poerson, the colossal frescoes of the Apostles, painted in the dome of the Chapel of the Invalids, in Paris; these figures stand about fourteen feet in height, and are finely drawn.

In 1709, we find Jouvenet, though in his sixty-fifth year, working at Versailles with all the enthusiasm of a young man; but in four or five years



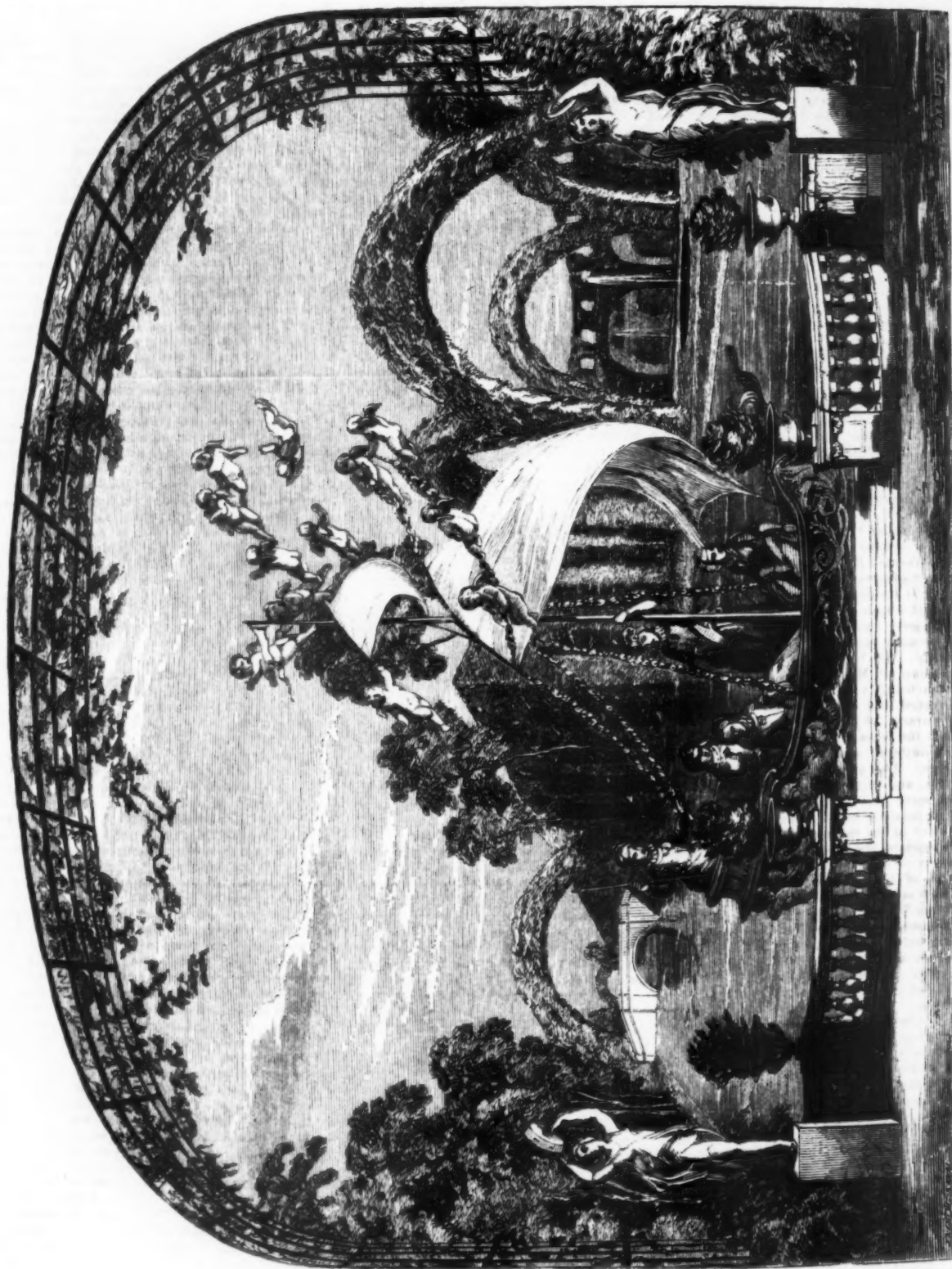
THE DESCENT FROM THE CROSS.

from this date, he lost the entire use of his right side and arm, from an attack of paralysis. Such a calamity would have deterred a less energetic artist—one, too, not necessitated to work—from any further attempt to labour in his profession, and, for a short time, it had this effect upon Jouvenet; but his studio was filled with his scholars, and he felt that he must do what he could to advance their interests. Among these young men was his

nephew, Restout, a favourite pupil, who was one day painting a head in a large picture; the venerable artist was standing by, and took up, with his stricken hand, a pencil, to put a touch or two into the work; but the hand refused to obey his will; the pencil was then shifted to the other, when, to the surprise of the painter, he found he could use it with almost as much facility as he had been accustomed to use the right. From this time he con-

stantly painted with his left, and among the pictures so produced are "The Death of St. Francis," the ceiling of one of the chambers in the Parliament House at Rouen, and his last work, "The Visitation of the Virgin," in the Cathedral of Notre Dame. He died on the fifth of April, 1717.

Jouvenet was, undoubtedly, an artist of high genius; but to place him on the same level with the great Italian masters, is unjust to them.



SCENE FROM THE BALLET OF "L'ISLE DES AMOURS," AT HER MAJESTY'S THEATRE.



## HER MAJESTY'S THEATRE.

WE have had occasion to notice within the last few years, the great and manifest improvement which has been effected in the *mise en scene* of the stage, and which has rendered it a truthful reproduction of past life and manners, instructive to the habitués of the theatre, and satisfactory to the historic student, or the antiquary occasionally found within its walls. If it be the true end of the stage "to hold the mirror up to nature," that mirror should reflect truthfully all it professes to show, even to the minutest detail. The day has for ever departed when great actors might debate on what kind of a tie-wig was most befitting for Brutus to wear; or to display Antony and Cleopatra in powder, hoops, and the whole paraphernalia of the court of George III. The change has been for good; as all truthful improvements must ever be; and we conceive it to be our duty occasionally to note them when they occur, as they are one—and that a powerful—means of Art-education.

The pathetic and affecting episode of the Prodigal Son has furnished the motive upon which the gifted composer Auber, has lavished his musical genius in Grand Opera. The subject is not necessarily founded upon the parable referred to in Holy Writ, being merely an occurrence in Eastern life, and not unfrequently enacted among ourselves by many young men of good family. It is quite necessary to premise this much, lest the honoured susceptibilities of the truly devout should be outraged in their best feelings.

Ancient Art scarcely ever ventured upon the display of innumerable masses of people with the adjuncts of gorgeous architecture and glittering costume. We have a very distinct recollection when John Martin first opened this page of history by his picture of Belshazzar's Feast; and since, both Francis Danby and David Roberts have worthily illustrated such themes.

Of late years the rival Italian Operas have made great advances to place similar combinations on the stage; but it was reserved for Mr. Lumley to fulfil it in truly Eastern magnificence, by the *mise-en-scène* of the opera of *Il Prodigio*.

The drama opens with a rude capacious tent of a patriarch of the Desert, vast and expansive, treated with great breadth, and the simplicity suitable to the locality. In the second scene, delineating a public square at Memphis, a combination of the concomitant features of Egyptian architecture is well portrayed, and although there is no mistaking an appearance of hasty production, it is very evident that the researches of Bonomi, Belzoni, Gardiner, Wilkinson, and others, have not been made in vain. The great resources of the theatre, decorative, and pictorial, were, however, lavished on the scene of the interior of the temple of Isis, with its mystical rites. The polychromatic embellishment of the massive columns, with their lotus-like capitals, the groups of young females in every variety of graceful attitude, and the brilliant costumes of the crowds of males, composed a *tableau* such as has never yet appeared on any stage, and should be seen by every lover of the Fine Arts, to whom magnificence and grandeur form the culminating point of enjoyment. The succeeding subjects were artistically treated, but being merely historical, the splendour of the worship of Isis in this scene, obliterated the beauties of all the others.

The new opera by Thalberg called *Florinda*, and which followed immediately *Il Prodigio*, offered an occasion for scenery of a very picturesque class—the subject being founded on a legend of the Moorish occupation of Spain. The Asiatic character of the architecture was, as it always has been at Her Majesty Theatre, grammatically portrayed. One scene of an interior was profusely elaborated with Arabic design in all its characteristic evolutions and combinations, although it could have been wished that the polychromatic treatment had assimilated more with its lustrous tint, as we are accustomed to judge of it in the publications of this class by Owen Jones; than whom, a more authentic authority could not have been relied on. Altogether great credit is due for the enterprise and untiring energy which, during the present season, has distinguished Her Majesty's Theatre, by the extraordinary succession of magnificent illustrations of scenic grandeur and costume.

We engrave on the opposite page one of the most poetic scenes in the ballet, with which Mr. Lumley opened the important season of 1851. The ballet is entitled *L'Isle des Amours*, and the scene we have selected is that in which the fairy boat carries its lovely freight to the Island of Love, accompanied by a group of Cupidons. The background is composed of the clipped labyrinths and formal gardenings of Louis Quinze, which is most characteristically rendered.

## THE FEELING FOR FORM OF THE PRESENT ERA.

AS SHOWN IN THE GREAT EXHIBITION.

ON entering a museum of antiquities, in which we see a variety of cups, tazze, and vases, it is not difficult to distinguish Egyptian from Greek remains—to determine between the earlier and the later works; we shall not mistake the helmet and shield of a Roman warrior for the armour of Achilles, or even of Alexander. When we see in a church, a tabernacle, or a relic-chest, or in a house or palace, a table, a cabinet, a bed, or a throne of a bygone time, we know at once to what nation, as well as to what period, it belongs, for every nation and every period has a peculiar form, from which it departs only exceptionally, and under peculiar circumstances. The Gothic distinguishes itself essentially from the Roman, which preceded it; the Norman from the Saxon, as well as from the early English; the Renaissance is one thing in Italy, and another in France, or at the court of Henry VIII.; and the Rococo reflects the manners and feelings of the eighteenth century. But what is the typical form of the nineteenth century? It may be that nowhere can such a question receive so perfect a solution as in the Crystal Palace, to which the nations of our time have contributed examples of their industry. The answer is conclusive, but very unsatisfactory; for, so far from recognising a prevailing taste as distinguishing our own time,—as the Tudor, the Elizabethan, and the Louis Quatorze, we find all forms Antique, Gothic, Renaissance, and Rococo; only one is wanting, that of the nineteenth century, for the nineteenth century has none. Those nations alone, which have not yet become civilised, as the Africans, the inhabitants of the interior of America, or those which obstinately adhere to their own forms, despite foreign examples, as the Chinese and the Indian nations; these, only, show in their industrial productions any national peculiarity. Among European nations, those energies which produce new styles in art are at so low an ebb, that in very rare cases do they exhibit anything new, and therefore content themselves with the reproduction of old forms. Spain maintains her recollections of the Moorish period; she delights in the Alhambresque, and the forms of the Cathedrals of Burgos and Toledo, and the modifications of the Jesuits; but she still declares her ancient connection with Italy, for Perez of Barcelona, exhibits a table, the design of which is worthy of Raffaele. Russia appears to possess no ancient national art; in this it confines itself, as in its religion, to Byzantine traditions, or selects forms of the time of Louis XV., as most according with the tastes of the splendour-loving nobles of that country. Italy, once pre-eminently the home of the beautiful, and so rich in productions that the entire world might have been adorned with her superfluities—Italy is now exhausted, but yet evinces no extravagance of taste, and maintains in esteem the noble sentiment of her antecedents, and of the sixteenth century. Germany, although possessing great artistic energy, has, alas! only here and there shown effort to produce anything characteristic or new; the porcelain vases of Munich and Meissen may be mentioned, but the most choice works exhibited are those after ancient Greek models, as the Prince of Wales's "Shield of Faith," and various iron castings from Berlin. Had Bavaria sent only two of the glass windows of the church of Au, at Munich, the porcelain paintings of the Pinacothek, the gold plate with the recollections of Hohernchwangau by Neureuther, the album of King Louis, the writing-cabinet of the King, which the artisans of Munich presented to him, the glass vases of Steigerwald, and, with all that, the bronzed model of the Bavaria, I doubt not that the scale had turned in favour of Germany; but, as the matter stands, the evidences of the industrial art of France and England alone are of peculiarly comprehensive significance in relation to formal sentiment. France presents herself to our eyes as a great nation, imbued with a lively feeling, and with extraordinary powers, proposing to herself new aims. The French are masters in destructiveness, their revolutions show this; but in the Glass Palace they show themselves masters in creating; they, alone, have realised a style, which, although not new, is yet familiar and independent, and, without truly national. It is by no means like the Art-forms of earlier times. Industry for religious purposes pursues its own way. But if this last, with well-directed tact, or with catholic zeal, but certainly without the feeling originally belonging to it, chose for the use of the church mediæval forms, as lustres, candelabra, tabernacles, and

chalices, according to the designs of the twelfth and thirteenth centuries, the industry and genius of the world would turn with all cordiality to the remembrance of heathen antiquity, rather than to the reproduction of the ancient art—forms known as "Renaissance"—and would represent them *con amore*, and with infinite mastery. The Renaissance is admired by all nations: Germans and English, Russians and Italians, exercise themselves in it; it seems to be a language spoken by all with more or less currency, only to the French is it a mother-tongue; they employ it with a facility, charm, and variety of expression, inasmuch that we overlook their defects, and, with a freedom and independence that inclines us to receive it as something new. I only remember the great sideboard by Fourdinois, the cabinet by Ringuet Leprince, the tea-service by Durand, the state sword-hilt by Froment, to signify the direction. Moreover, there are two principles contributive to French Art, which, separately, are not agreeable, but, in combination, are truly enchanting. I mean grace and natural truth. Grace without the truth of nature readily becomes a cold and coquettish affectation; and natural truth, without grace, a discouraging materialism. Vouchers, however, are not wanting for both errors of taste, but the happy union of the two qualities preponderates, as in the charming carving of Lienard, and is almost universal in the bronze department. Such, also, are the beggar groups by Graillon, of Dieppe, perhaps intended for watch-stands, real masterpieces of artistic representation. I must, however, remember one national characteristic of French Art, which is nearly related to that objectionable disqualification, the superficial, that is, the continual longing for something new. This longing admits of no peaceable dwelling upon a question, no penetration into the depths of thought, but it dooms the inventive faculty to ceaseless activity, and urges on to sallies ever new, and thus is French industry maintained in great force; and to this is added, in its proper place, a warm and lively feeling for colour, which has the power of according all colours, and harmonising all objects, so that we contemplate French carpets and silk fabrics as we regard a garden of southern vegetation.

If England, in its Art-forms, pursues an entirely opposite course, it is not surprising. The formative principle is different, throughout, from the French. It is not in public, but in domestic life that the Englishman centres his enjoyment, therefore, convenience—comfort, is the fundamental principle of his tastes. It is not, change, but permanence which pleases him, therefore that which is durable and solid has for him a greater charm than even the Beautiful, or that which is merely new. He, therefore, prizes good material, and estimates the gold and silver component of a work of art, as highly as its æsthetic sentiment. And hence, in large table services, lustres, and other gold and silver works, a preference for Rococo, which with its sumptuous, bold, and illimitable variety of forms, affords, though on the shaded side, a picture of wealth. Again, it is the influence of wealth, and its love of virtu, that we recognise in English carvings, in which game, birds, flowers, and fruits, are introduced with such profusion that the nail scarcely holds them, and executed with such wonderful precision that it seems possible to move single feathers, or easily to break them off. There is nothing more convenient than English furniture; all imaginable wants are provided for, but if the architectonic forms of tables, bedsteads, and cabinets, be examined, it will be difficult to recognise in them any system. It remains to be seen whether the taste of the Queen and Prince Albert, whose predilections are declared for the antique and Raffaellesque forms, will effect any change. That English Art possesses power to distinguish itself, is shown by many sculptured works, on which masters of all times would look with astonishment. This is also shown in many performances of the schools of design, whereby, among others, the names of Wyatt and Papworth are distinguished in architectural and ornamental works of antique character. Possibly English industrial art might, by this means, attain as high a degree of excellence as the French in the Renaissance, and then it may even rise to a degree as much beyond it, as did the period of Pericles over that of Francis I. and Henry II.; much higher, perhaps, since, by the exertion of individuals, the Elizabethan style would be made available in Industrial Art. There is a subject in which English industry is highly distinguished, and, at least, in the Exhibition, surpasses all competitors, that is in ecclesiastical furniture. It is a singular fact, that almost all the nations of Europe have, at this time, addressed themselves to mediæval forms, that is to the Gothic, for their church fittings; but if we compare what has been



sent to London in this department, we find that neither Belgium nor France, nor even Germany, in which department she is, certainly, highly accomplished—none of these have sent anything comparable with the English productions. England has never relinquished this kind of decoration, and, at present, builds the greatest number of churches in the Norman and Old English styles, not to speak of the Houses of Parliament, in which the attempt is made to carry out, in detail, all the requirements of a palace. In the Crystal Palace there is not only a small division of the upper gallery fitted with ecclesiastical furniture, but there is below the great "Medieval Court"—a spacious hall, in which are displayed altars, crucifixes, lustres, candelabra, fonts, tabernacles, monuments, balustrades, windows, even tables, benches, chairs, and, indeed, all kinds of church and household furniture, in the English Gothic style. The laws of the style are not proportionately understood, as in the carvings and ornament; there is, at times, a deficiency of independence, but still the whole, through uniformity of taste, earnestness of form, and pronounced with warmth of feeling, leaves a sensible impression, and thus, without doubt, by such exertions, English industry has laid the foundation of the development of a national formal sentiment, at least, in this department of Art. A large volume might be written on the theme touched upon in these lines, and it would afford me a real pleasure to contribute to the knowledge of such estimable efforts, and so many admirable productions; my view being to show what the industry of the present period requires in the display of beauty and character, to assist to arouse thought, and an energy towards independent creation: in a word, to declare against mere copying, and imitation of the inventions of other times and foreign nations, but especially against the errors in taste of the last century, which has only the merit of affording the true impress of the direction of a Madame de Pompadour.

ERNST FÖRSTER.

London, 8th Aug., 1851.

### THE TOILET.

FROM THE STATUE, BY L. WICHMANN.

LOUIS WICHMANN ranks among the most distinguished sculptors of Germany. He was born at Potsdam in 1788, and was a pupil of Schadow. In 1807 he went to Paris, and studied in the ateliers of David, and the sculptor Bosio; assisting in the execution of several of the great public works which were ordered by Napoleon, and among those confided to him was one of the entablatures of the Louvre. Returning to his native country in 1813, he assisted his old master, Schadow, in modelling the statues of Blücher and Luther, subsequently cast in bronze; and in 1819 he set out for Italy: among the sculptures executed in Rome, and which he sent to Berlin, was "The Flower Girl." After sojourning two years in Italy he returned to Berlin, where he modelled several of the statues for the monument of Kreutzberg; his other principal works are "Love and Psyche," a statue of "The Saviour;" "St. Michael and Two Angels," for the portico of the church of Wender, at Berlin; the colossal figures surmounting the Museum of Berlin, with others which adorn the new church at Potsdam; and that here engraved under the title of "The Toilet."

This is a very graceful and naturally posed figure; a young girl is arranging her hair, in one hand she holds a small vase, probably containing oil, a chaplet of flowers hangs by her side, with which she purposes to adorn herself, when she has completed the other portions of her "toilet;" the other is raised to her head; the lower part of the figure is enveloped in ample folds of drapery that afford broad masses of shadow, of a bold and striking character. The lines into which these masses fall show that the sculptor is well acquainted with the means necessary to produce a broad effect without losing any portion of the elegance of his work. The countenance of the figure is charming—playful, modest, and truly feminine; it is simple, without losing any of the dignity of womanhood, and though displaying a little affectation, which is inseparable from the subject, it offends not the taste.

### THE JURIES OF THE GREAT EXHIBITION.

SINCE our last remarks upon this subject, the excitement created by unauthorised rumours of the manner in which many of the prizes awarded by the juries of the Great Exhibition have been distributed, has been greatly on the increase, and has tended to confirm us in our opinion of the impolicy of delaying any longer the announcement of the respective awards; the more especially as the French exhibitors have so far broken faith with the commissioners, as to publish a list of the prizes which have been gained by them (in a demi-official form), and circulate it throughout France. Other circumstances have also come to our knowledge which satisfy us that our objections to the manner in which the Juries have constituted were by no means premature. Selecting an example from among the many cases of alleged injustice and mismanagement, which had come to our knowledge, we analysed the constitution of one of these juries, and showed how little chance the sculptors of England had of justice from such a tribunal. The operation of precisely the same principles, in other departments, has proved that we entertained no exaggerated apprehensions on the subject. The prizes, under similar influences, have been for the most part awarded to foreigners. As we have already stated, the proportion of Foreign to English jurors has been one-half; and it is nowhere denied by those who possess any knowledge of their proceedings, that the former have made common cause with each other, requiring as a *sine quâ non*, that the prizes should be given to their countrymen. Now it is notorious that whilst foreign jurymen in this country have had nothing to do but to organise measures calculated to promote the interests of their own exhibitors, many of them being remunerated for so doing. British jurymen have had the business of their respective establishments to attend to, and have consequently been frequently absent when the awards were made. The Foreign jurors were, on the other hand, invariably present, and appear to have acted in perfect concert upon all occasions. Before we enter upon one of the many cases of gross injustice to British exhibitors which have come to our knowledge, it may be as well to explain the arrangement which has been adopted for the allotment of medals.

The jury is called upon to decide in the first instance to whom the great and second class medals are to be awarded—the ambition of every competitor being, of course, to obtain the first class medals, of which, to render them more valuable, only a few (perhaps not more than fifty in all) will be given.

After the jury has delivered its award, its decision has to be ratified or altered by a number of members of juries in assembly, termed "a group;" an arrangement calculated to prove most injurious to British exhibitors, and absurd to the last degree, because these "groups" can, as a body, know little or nothing of the questions they are called upon to decide. A jury constituted altogether with a view to their knowledge of the class of objects under consideration, pronounces a decision upon matters perfectly within its competency. This decision is liable to be annulled by a body of persons who may know nothing at all about the objects to which it refers. It cannot, it is true, award a medal, but it can erase from the list of awards the name of any party to whom a medal had been awarded by the jury. The decision of this group is afterwards submitted to a "council of chairmen," composed of the presidents of the various juries, who may exclude a party from the prize to whom it has been awarded by the jury, notwithstanding its having been sanctioned by the group. Never was any plan so perfectly adapted to afford facilities for jobbing as this. The final power is thus vested in persons who may know nothing whatever of the manufactures or works of Art on which they are called to adjudicate, and the award of those who have been selected wholly on account of their knowledge of the subject, is wholly superseded. Let us

instance one of the many cases which have been brought under our observation.

The jury on musical instruments, after a careful consideration of the claims of the respective piano-forte makers, awarded three great medals, one to Messrs. Broadwood, one to Messrs. Collard, and one to Messrs. Erard. The two former are Englishmen, the last-mentioned firm is French. The propriety of this decision would be little likely to be impugned by any person possessing the slightest acquaintance with the mechanism of the piano-forte, or, if disputed, could only have been so on the ground that the Messrs. Erard had been placed on a perfect equality with Broadwood and Collard; it being notorious that there is no manner of comparison between them: Messrs. Erard's piano-fortes being in almost every respect inferior to those of either of the rival firms.

The jury were, however, not called upon to institute any comparison of the respective merits of these manufacturers. Its duty on this occasion was limited to the award to them of the three great medals, without indicating to whom the priority was due. When this award was submitted to "the group," however, which included very few competent to decide on such a subject, it annulled such award—so far as to strike out the names of Messrs. Collard, and consequently Messrs. Broadwood and Erard were the only competitors whose claims came before the "council of chairmen." These gentlemen, adding to the injustice which had already been committed in the case of Messrs. Collard, struck out the names of Messrs. Broadwood, retaining only that of Erard. When this shameful decision was arrived at, Lord Canning, the President of the council of Chairmen, was absent, and the Baron Dupin occupied his place! A similar advantage has, we are told, been taken in other instances of the temporary absence of the chairmen of juries to disturb awards for a similar object. Messrs. Broadwood and Collard have both, we are assured, addressed a protest to the Royal Commissioners against this capricious nullification of the awards of those whom they very properly term their "natural judges." The jury have also protested against a course which they profess to consider an insult to them as professional men and gentlemen; for they allege, with good reason, that to permit a set of persons, not more honest, and certainly not so well acquainted with the subject as themselves, to overturn a decision to which they had given their gravest consideration, was utterly at variance with justice and common sense.

In this case it will be seen that the friends of the Frenchman, not content with his being the recipient of a gold medal, were disposed to allow "no brother near his throne." The character of Messrs. Broadwood's pianofortes is patent to the whole world; they are not only far better in tone, but far more scientifically constructed than those of Messrs. Erard; whilst for every ten instruments manufactured by the French house, Messrs. Broadwood make one hundred. We wish we could add that this was the only instance of intrigue by which foreign competitors have been lifted over the heads of Englishmen, on this occasion, but we are too well aware that it is not; and we warn the Royal Commissioners of the unpopularity they will excite, when facts such as this come before the public. The sculpture awards are sufficiently unjust, but this and some other decisions which have reached us since, are a great deal more indefensible. We shall recur to the subject in our next publication.

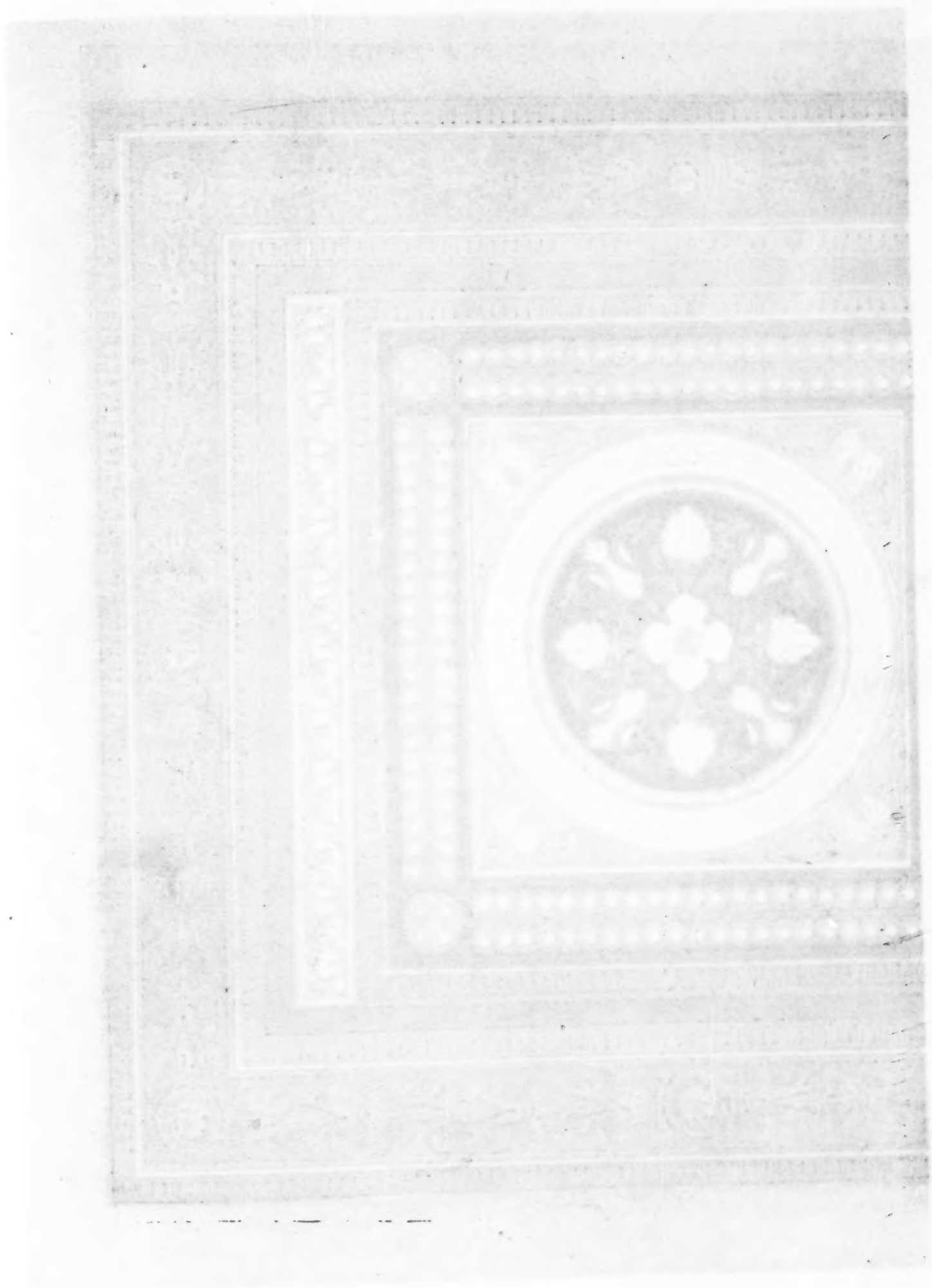
### OBITUARY.

MR. B. P. GIBBON.

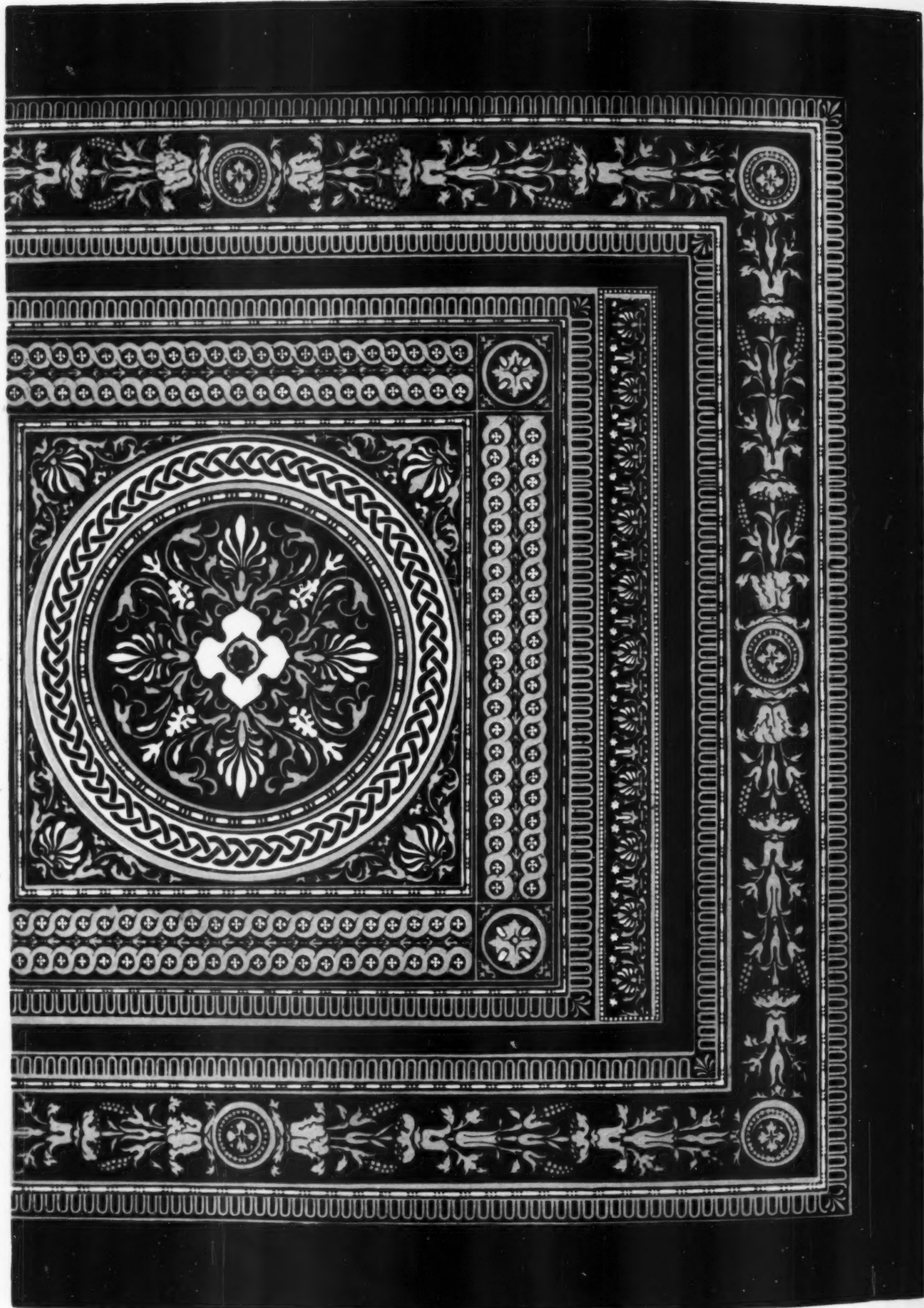
WITH more than ordinary feelings of regret, we record the death of Mr. Benjamin Phelps Gibbon, an engraver of very considerable repute: he died, after a brief illness, at his residence in Albany Street, Regent's Park, on the 28th of July, in the 49th year of his age.

Mr. Gibbon was son of the late Rev. B. Gibbon, vicar of Penally, Pembrokeshire; and was, we believe, educated in that most excellent institution, the Clergy Orphan School. Indicating, at an early





MINTON & C.



SCALE 0 1 2 3 4 5 6 7 Feet



age, a taste for Art, he was, on leaving school, articled to the late Mr. Scriven, the eminent chalk engraver, with whom he served his time. At the conclusion of his engagement, and being desirous of making himself acquainted with the style of line-engraving, he placed himself under Mr. Robinson, with whom he attained such proficiency that, in a short period, he was in a position to undertake several considerable plates, and was eminently successful in their execution. The majority of these are from the works of Sir Edward Landseer; and, among those occurring to our recollection, we may mention, "The Two Dogs," "Suspense," "The Jack in Office," "The Fire-side Party," "There's no Place like Home," and "The Wolf and the Lamb," after Mulready. Some of his plates are engraved in line, and others in a mixed style. Mr. Gibbon, however, took a deeper interest in portraits than subject pictures, although he did not engrave many, one of the principal of which is a full-length of the Queen. At the time of his death he was busily engaged upon a large plate, after Webster's well-known picture of "The Boy with many Friends;" and there is little doubt that the assiduity with which he laboured to bring forward this work, and his anxiety to do the subject justice, for his own reputation's sake and that of the painter, hastened his death in the prime of manhood. The style of his engraving is marked by exceeding carefulness and delicacy; it occasionally lacked vigour, but it is sound and altogether free from the trickery of his art.

We had the pleasure of knowing Mr. Gibbon personally for many years, and can bear testimony to the sterling qualities of his heart, and his amiable disposition. He was unmarried, but, nevertheless, was "a father to the fatherless," several orphan children of his deceased relatives having found in him a liberal and kind protector; by them his loss will be most deeply felt, and scarcely less so, though from other causes, by those who could only rank themselves among his friends and acquaintances.

#### ART IN THE PROVINCES.

**THE LIVERPOOL ART-UNION.**—The foremost of our provincial associations for the diffusion of Art among the people, both for enterprise and success, is, we believe, the Liverpool Art-Union. Excellent as have been the productions, and liberal the conditions, hitherto offered to its subscribers, the prospectus of the present year offers increased attractions in both these respects. 1st. Every subscriber will receive an impression of each of the three original engravings, executed expressly for the Society, namely, "Katherine," engraved by F. Holl, after W. P. Frith, A.R.A. "Bianca," engraved also by F. Holl, after W. P. Frith, A.R.A., and "La Vivandière," engraved by H. Lemon, after J. Absolon, the whole of which will be delivered at the time of subscribing. 2nd. A free admission to the exhibition of paintings at the Liverpool Academy, during the whole season; and 3rd, the chance of obtaining one of the prizes to be distributed at the next general meeting, consisting of the right to select a work of Art from the exhibition of the Liverpool Academy; beautiful statuettes of "The Italian Boy," by Clerget, executed in parian by W. T. Copeland. Artists' proofs of "Christ and the Woman of Samaria," engraved by Bellini, after the picture by J. R. Herbert, R.A.; and "Origin of the Stocking Loom," engraved by Holl, after A. Elmore, A.R.A. These very liberal arrangements require no eulogy from us, and have obviously been made by the committee in the contemplation of obtaining a large number of subscribers, which, indeed, can alone justify them. It is to be hoped such liberality will be responded to in a corresponding spirit. In this, indeed, we feel the utmost confidence; for, in addition to the certainty that each subscriber will have the full value of his subscription, every lover of Art will have the consciousness of assisting in the advancement of social refinement, and of enlarging the sphere of human happiness.

**BIRMINGHAM.**—The annual general meeting of the subscribers to the Birmingham Society of Arts and School of Design, was held on the 29th of July. The report shows that the income of the institution during the preceding twelve months amounted to 1131*l.* 12*s.* 11*d.*, and the balance of cash in the hands of the treasurer was 101*l.* 3*s.* 8*d.* Considerable discussion, and not of the most conciliatory nature, took place between several of the gentlemen present, relative to what was deemed a partial distribution of the prizes, and upon matters connected with the management of the School generally, affecting the head-mastership and Government inspector. An amendment against the adoption

of the report, to the effect that it be sent back to the committee for enlargement and improvement, was proposed, but ultimately withdrawn. One of the charges brought against the adjudicators of the prizes, stated that rewards were adjudged for works that were not *bond fide* the productions of the pupils; it was, therefore, arranged, on the present occasion, that the usual mode of distributing should be dispensed with, the names only of the successful competitors being then called over, and the prizes given on a subsequent day, when the candidates entitled to them should be required to make a declaration that the works were, to all intents and purposes, their own. We are sorry to see a spirit of discord prevailing among the friends of this institution, but trust all matters will be satisfactorily cleared up, so that unanimity be again restored among them.

#### GOVERNMENT SCHOOL OF MINES.

**NOTWITHSTANDING** the immense importance of the mineral wealth of the United Kingdom, the annual value of which amounts to 24,000,000*l.*, and the capital and labour employed in the extraction of the metal from the ore to a much larger sum; no school, having for its especial object the instruction of persons engaged in mining operations, has been established. France, Russia, Austria, Prussia, Spain, Sweden, and Denmark, have hitherto long had their establishments for the education of qualified managers for their mines. Saxony and the lesser German States even, have also had schools which have been celebrated throughout Europe for the practical education they have afforded, but the English Government have only now awakened to the importance of such an establishment to the country.

It is with much satisfaction that we now perceive that a Government School of Mines is organised in connection with the Museum of Practical Geology, the educational courses of which are to commence on Thursday, the 6th of November, 1851, under the direction of Sir Henry de la Beche.—The educational staff being as follows:—

PROFESSOR of Chemistry, applied to the Arts and Agriculture, Lyon Playfair.

PROFESSOR of Natural History, applied to Geology and the Arts, Edward Forbes.

PROFESSOR of Mechanical Science, with its application to Mining, Robert Hunt.

PROFESSOR of Metallurgy, with its special Applications, John Percy.

PROFESSOR of Geology, and its Practical Applications, Andrew Ramsay.

PROFESSOR of Mining and Mineralogy, Warrington Smyth.

When we consider the various branches of science which are required to practise mining with success and economy, it will be evident that this establishment meets a great want.

The collections of the Museum are now in a condition, and of an extent, to be made available for educational purposes. The laboratories and working rooms of the several departments, are so arranged and organised, that systematic studies in Chemistry, Metallurgy, Geology, Palaeontology, Physics, Mineralogy, and Mining, may be entered upon with great advantage under the direction of the officers of the respective departments. The Museum itself is of an essentially practical character, and was primarily intended to bring science to bear on Geology in its application to the useful purposes of life; its officers were selected with a view to carry out the educational character of the institution, recognised shortly after its formation by an official letter of the Chief Commissioner of Her Majesty's Woods, and sanctioned by the Lords of the Treasury.

The education contemplated in this school differs essentially from that given in colleges, where general education is the primary object. Although it is intended to give general instruction in science, to those who may require elementary knowledge, still, the chief object of the institution (to which everything else is made subsidiary) is to give a practical direction to the course of study, so as to enable the student to enter with advantage upon the actual practice of mining, or of the arts which he may be called upon to conduct.

#### ENCAUSTIC TILES.

THOSE who have not sought out the court within the Palace of Industry which is devoted to mineral manufacture, should not fail to do so, for the purpose of inspecting the choice examples of Mr. Minton's tiles and tesserae

it contains. The varieties of which we have given illustrations, and many others of great beauty, are there. We have copies of the azulejos, or Spanish moresco manufacture of the Norman, Flemish, and old English tile, and some of the Oriental varieties. In the section devoted to Spain in the Exhibition, will be found one of the real Alhambra tiles, which have been the original of a very extended and beautiful order of decoration. From Mr. Marryat's work on pottery we learn the following particulars:—During the thirteenth and fourteenth centuries, Granada was the favourite place of residence of the Moslem monarchs, who spared no pains or expense to adorn this beautiful city. The fortress and palace of the Alhambra rose in the midst of it, and its towers were adorned with the most exquisite architecture, and its courts paved with tiles or azulejos of the greatest beauty. Swinbourne, in 1775, describes the blue and yellow tiles covering the walls to the height of five feet from the ground, as well as the large painted and glazed tiles of the roof, some of which still remained. Owen Jones states his opinion that the pavement of the whole of the courts originally consisted of these tiles, which the Spaniards ruthlessly destroyed. He further says that the pattern appears to have been impressed in the clay by moulds, and the colour run in, in a liquid state, between the lines. The colours employed were, in most cases, primitive ones. Besides the Alhambra, the Cuarto Real, a royal Moorish villa in Granada, contains white tiles, covered with the most elaborate designs in scroll-like foliage in gold. These form a band beneath the springing of the roof, and are about five and a-half inches square. Mr. George Stuart Nicholson, in a recent visit to Granada, succeeded, after great difficulty, in obtaining the permission of the authorities to make a hasty tracing of one of these tiles. Seville is very rich in this Moorish decoration. In the Alcazar of Seville specimens of azulejos, both Moorish and catholic, are to be seen. Toledo has also many vestiges of the catholic period. In the older azulejos, sapphire and blue are the favourite tints; the Moorish tiles are generally painted, the catholic stamped. Mr. Marryat gives the following as the more striking peculiarities of this class of tiles; they are descriptions of tiles obtained by Mr. Ford chiefly from the Alhambra:—

1. Moorish, very fine and most ancient; surface plain painted, and enamelled with the arms and motto of the kings of Granada—"There is no conqueror but God." The date of its manufacture appears to be about 1300. This tile appears, by another specimen, to have been copied in an inferior style in 1400.

2. Moorish, fine quality; pattern a star, to imitate inlaid work. This also appears to have been copied, in a stamped and inferior style at a later date.

3. Moorish, forming part of the panelling of a dado of a wall, inlaid, fine, and as early as 1300. This has also been copied in a stamped and inferior style.

4. A tile of Spanish manufacture, from the Alcazar of Toledo, previously to the time of Charles V., about 1490. The pattern is stamped, colours white and yellow.

5. A tile of the same class, from Toledo, with the arms of Castile and Leon, of the period of Charles V., about 1525. The pattern is stamped. In the Mayor's Chapel at Bristol, there exists a pavement of tiles, of Spanish manufacture—azulejos—which were probably imported for this special purpose, by some of the numerous Bristol merchants who had great traffic with Seville in bottles.

Flemish and Dutch tiles were early imported into England. A tile in Holnaker House, Chichester, has inscribed upon it, in Flemish, "Die tigt cort, wacht na loud," *The time is short, wait for the knell.* In the reign of Henry VIII., paving tiles of green and yellow were imported from Flanders, for Christ Church, Oxford, and Hampton Court Palace. The Dutch delft tiles, used for lining fire-places, are well known.

The Mahomedan tiles are usually covered with a fine glaze, and the pattern is divided longitudinally into two parts, by a black band, one side being green, (the sacred colour) and the other



blue. In Africa, glazed tiles are also used by the Arabs in their Mosques and palaces, of a similar character to those found at Medina.

In the guard-chamber of the Palace of William the Conqueror, at Caen, built in the eleventh century, there formerly existed some fine specimens of Norman tiles, which are thus described by Lord Henniker:—"The floor is paved with tiles, each near five inches square, baked almost to vitrification. Eight rows of these tiles, running from east to west, are charged with different coats of arms, generally said to be those of the families who attended Duke William in his invasion of England. The intervals between the rows are filled up with a kind of tessellated pavement, the middle whereof represents a maze or labyrinth. The remainder of the floor is inlaid with small squares, of different colours, placed alternately, and formed into draught or chess-boards, for the amusement of the soldiery while on guard."

These tiles are in the Museum of the Society of Antiquaries.

Such as we have now described, and those mentioned in former articles, are the authorities to which Mr. Minton has had recourse, for the designs for many of his tiles, and of these he has constructed many chaste and elegant variations. We continue our illustrations this month, which will, we think, be much admired.

#### INTERNATIONAL COPYRIGHT.

THE recent judgment of Lord Campbell in *Boosey v. Jeffreys*, which has settled finally the much litigated question of the right of a foreigner to copyright in this country, whether of books, pictures, or music, has been alleged as an excuse for a public meeting of authors and publishers, to appeal against the concession of such a right, and to procure a reversal of the decision, should his lordship be disposed to overrule his own judgment in the House of Lords. The direct impulse to the present agitation, however, appears to have been certain proceedings commenced against Mr. Bohn, and others by Mr. Murray, for their alleged invasion of his copyrights in the works of Washington Irving; of which cheap editions have been issued, on the faith of a recent opinion of Lord Cranworth, wholly at variance with that which has lately been pronounced by the Court of Error, by no fewer than four publishers. The defendants in these cases are of course the leading instigators of this movement, and appear to have prevailed upon Sir Edward Bulwer Lytton to take the chair at a public meeting of Authors and Publishers, at the Hanover Square Rooms, for the purpose of discussing the question in all its bearings. Although the authors and publishers of England were but slenderly represented on the occasion, and even those who were present were far from unanimous, several ingenious and even brilliant speeches were delivered, and resolutions were carried, tending to support the Chairman's view of the subject; viz., to procure a revision of the law which declares foreign authors resident abroad, to be entitled to copyright in this country; to form a society to consider the steps necessary to obtain the proposed readjustment of the law; and lastly, to collect subscriptions to indemnify the gentlemen now acting on the defensive, in the various actions for the alleged invasion of copyright, in the expensive process of appealing against Lord Campbell's decision to the House of Lords. We confess that we have not been convinced by any of the arguments adduced on this occasion, able and plausible as many of them were, that we should violate that great principle of justice, which forbids that we should do evil that good may come; and that because foreign nations cannot be brought to a sense of the dishonesty of their habitual invasions of British Copyright, we should make reprisals upon their authors, and deny them that protection which they so dishonestly withhold to us. Still less can we affirm a proposition which would go back from twenty-five to thirty years, and deprive English booksellers of copyrights for which, on the faith of the law as it then stood, they have paid very considerable sums of money. The impression, that if we deprive American authors of the copyright they have hitherto enjoyed in England, we shall force them and their readers to agree to an international arrangement, we believe to be entirely fallacious. There are very few American authors whose copyrights have proved of any material value to English publishers; and even of that few, the majority have

retired for some years past, almost wholly from the field of literature. Washington Irving, Cooper, and Prescott, are almost the only authors who have a marketable value in this country; and two out of the three have written little that is worthy of their genius for many years. Besides, the American buccaneer knows full well that the chief weight of the sacrifice, if American copyright were to be declared null and void in this country, would fall upon neither Mr. Irving, Mr. Cooper, nor Mr. Prescott, but upon Messrs. Murray and Bentley, the British possessors of their copyrights. If, therefore, the question be mooted at all, it should not be with a view to a retrospective operation. But we more than doubt, if America, uninfluenced by worthier motives, will ever be driven to a recognition of the rights of British authors, for the sake of protecting the interests of the very few of its native writers who look to England for the chief reward of their literary labours. America, in her rage for cheap editions, has almost annihilated her own literature, and her unwarrantable piracy of our best authors, does but react upon those of her own. If unable to understand the impolicy of her present course, will mulcting Mr. Murray and Mr. Bentley induce her to abandon her wholesale appropriations of English literary property? or, will our becoming robbers ourselves diminish the wholesale piracy of our neighbours? We think not. The arguments of Sir Edward Bulwer Lytton, which apply to the conduct of America in refusing to entertain the question of international copyright, are unanswerable; but if she prefers the selfish demands of the million to the interests of her own writers, she is not likely to be deterred from continuing the work of spoliation because we, at length, determine to follow her example. It cannot be doubted, for one moment, that it was the intention of the act at present in force, to recognise the copyright of foreigners whose works were first published in this country, and it is equally clear that the law for the protection of the patents of foreigners in England, was conceived in the same spirit. Why should we refuse protection to the writings of a foreign author, and concede it to his scientific discoveries? If we are to interpret the law as Sir E. Bulwer Lytton and Mr. Bohn would have us do, why should we grant to any foreign inventor the patent by which his property is secured in this country? More than twenty years ago the late Mr. Murray paid Washington Irving 1500*l.* for his *Tales of a Traveller*; 3000*l.* for his *Columbus*; 1000*l.* for his *Granada*; and 1000*l.* for his *Bracebridge Hall*. Is it to be endured, that because American booksellers are engaged in an unauthorised republication of every English book which they consider worth reprinting, we should, after so long a forbearance, become pirates in our turn; and thus despoil, not the foreign aggressor, but our own respectable publishers, of a right in which so large an amount of capital and enterprise has been embarked. Whatever difference of opinion, therefore, there may be as to the measures which are most likely to force upon our neighbours a fair recognition of the rights of our authors, by a system of reprisal which we could never be brought to admire, and which we consider beneath the dignity of our national character, there can be none as to the absurdity of attempting so to do, by a retrospective operation which has neither justice nor common honesty to recommend it. We are far from desiring to attach any moral blame to the gentlemen whose reprints, in this country, of the works of Irving and others, have given occasion for the present controversy. The state of the law, as interpreted by Lord Cranworth, and other of our eminent jurists, appears to have warranted their belief that they were perfectly authorised in so doing. There are, however, considerations of courtesy which ought always to be observed by persons of the same profession towards each other, which should prevent them from doing all that even the law entitles them to do, where, by such a course, they are prejudicing the interests of their respectable brother tradesmen, on occasions on which they had good ground to believe that they have done everything they could to secure the rights to which they lay claim. Neither is the position of the author to be wholly overlooked. So far back as 1813 or 1814, Washington Irving was a resident in this country, engaged in mercantile pursuits, as a partner in a British firm, and was as much an Englishman as either Mr. Leslie or Mr. Stuart Newton. He was, indeed, a resident in England at the date of the publication of several of his works. But the principle, if carried out fairly, would compromise the interests of painters and print publishers, as well as of literateurs and booksellers. If the arguments employed at the late meeting, are at all tenable, the valuable copyrights of Messrs. Moon, Graves, & Co., Colnaghi,

or Hogarth, and other printsellers, in the engravings executed from the works of Leslie, Newton, Chalon, and others, are completely at the mercy of any one who may think it worth his while to reproduce them. The sort of retaliation, therefore, which is now suggested, would be equivalent to that of cutting off the nose for the purpose of being revenged upon the face.

It is quite true that in 1845, in *Chappell v. Purday*, the Court of Exchequer was of opinion that a foreign author residing abroad, who composed a work there, could have no copyright in this country; a decision which was subsequently confirmed in the same Court in *Boosey v. Purday*. These judgments have however been entirely overruled by Lord Campbell, who on a late occasion pronounced an opinion in the teeth of these decisions, and whose impressions on this question are said to be shared by a large majority of the Judges of the Court of Queen's Bench. The point may therefore be considered as settled; and as further litigation in the Court of Chancery can only be productive of ruinous expense and vexation, it is much to be desired that an amicable arrangement of the differences of the respective publishers may be entered into, which, whilst it recognises the proper principle, will avert the necessity of further contests on the subject. Mr. Colburn was, it appears, in favour of the anti-foreign copyright disputants, and has, therefore, clearly invited the invasion of his own copyrights of the works of American authors. As, however, he is understood to have virtually, if not ostensibly, retired from the publishing trade, he has for the future, at least, but little interest in the matter.

The speeches of Sir Edward Bulwer Lytton and of Mr. Bohn, at the late meeting, contain many facts and illustrations, which will be found of service in considering the question of international copyright. Mr. Bohn has already done much by the publication of cheap editions of standard authors, at a very moderate price, to render good books accessible to the public, and is placed by his position as a bookseller, beyond the suspicion of having been actuated by mercenary or unworthy motives in the matter. We question however if the general interests of authors and publishers have not suffered materially from his reprints. When Mr. Colburn attributed to American piracy the discouraging fact that for books for which he could once afford to pay 1000*l.*, he cannot now give more than from 100*l.* to 150*l.*, he appears to have overlooked the prevalence of cheap literature generally in this country; and the ruinous competition which is now going on among rival booksellers. Who is likely to purchase his guinea and a half editions of Cooper's novels, when he can obtain from Mr. Bohn the works of Washington Irving (large and handsomely printed volumes) at two shillings each? Besides, the same system of piracy was at work when he purchased Mr. Cooper's copyrights, as is in operation now. He recommends British publishers not to purchase another copyright from an American author until his government have consented to enter into some international arrangement; and so far we agree with him in his suggestion. It is a remarkable fact, however, that whilst British authors are protesting in their speeches and writings against foreign appropriations of their copyrights, they are often very much flattered by their adoption. The audacious single-volume piracies of Galignani and Baudry of Paris, of the poetry of Byron, Scott, Southey, Moore, Coleridge, Shelley and others, were often looked upon by the parties who might be expected to consider themselves most aggrieved, as conferring a distinction upon their writings calculated to increase their reputation in this country. In several instances within our knowledge, the materials for the biographical notices which prefaced the respective volumes were supplied by the authors themselves! Lord Byron so far from expressing any indignation at the liberty which Messrs. Galignani had taken with his writings, assisted them in identifying them, and wrote interesting autograph letters to aid in their illustration.

Southey, as we gather from one of his letters, was rather flattered than otherwise at the republication of his poetry in Paris, and if rumour may be credited, Moore corrected the proofs, and furnished materials for the biography of one or more of the foreign editions of his works. Mr. Bowles and several other poets whose writings were included in this series, not only furnished notes for the Biographical Prefaces, but indicated to the editor the publications from which their fugitive writings should be collected. Mrs. Hemans furnished several notes and suggestions for one of the American editions of her works, and sent copies to her friends as evidence of her transatlantic popularity. In fact we have rarely met with an



author whose writings have been deemed worthy of being reprinted abroad, who has not considered himself flattered by the preference. We do not of course profess to believe that their publishers were equally complimented by this unceremonious invasion of their property. So long as the sale of such piracies were limited to the continent, we doubt if they were the means of abstracting a great deal from the pockets of either the author or publisher; but for very many years they were allowed to be imported in single copies, during which period they were introduced into this country in large quantities. They were however purchased rather for their compactness than for their cheapness, and the instant Mr. Murray published a handsomely printed single volume edition of the Poetry of Lord Byron at a moderate price, the trade in French and Belgian piracies of British copyrights was almost destroyed. Why should we not print cheap editions for exportation? The drawback on the paper, and the superiority of our printing and binding would be sufficiently obvious to enable us to obtain a better price than would be given for such coarse reprints as are usually hurried into circulation in America. We cannot but believe that such an enterprise might be carried out successfully. There is scarcely an edition, at a moderate price, of any American author, that is worthy of the library; and looking at the quality of the paper and print, we doubt if the American bookseller could afford a volume of similar quality at the price charged by Mr. Bohn for his reprints.

Any plan is, however, better than that suggested at the late meeting, of becoming pirates ourselves to cure our neighbours of their buccaneering propensities. The comparatively small number of works of mark which are now produced in America (there have been no prose writers of any very great eminence since the heyday of the literary lives of Irving, Cooper, and Channing, if we except Mr. Prescott) goes far to show that national literature is all but annihilated in that country, and that the evil must eventually, in a great measure, correct itself. In a recent American newspaper it is stated that protection is not refused in that country to any British author who will go through the necessary forms by which he becomes qualified for the privilege. Our readers will smile to hear that one of these conditions consists of an oath, by which the candidate for copyright in America is required to "renounce for ever all allegiance and fidelity to any foreign prince, potentate, state or sovereign whatever, and particularly to the Queen of the United Kingdom of Great Britain and Ireland!" The late Captain Marryatt declined to comply with these terms, although another English author, of undeniable reputation, has, it is affirmed, not scrupled to bolt this denationalising pill. We have not heard if he has turned his privilege to any account.

We trust that the opportunity offered by the presence of so many foreigners in London at this particular juncture, to impress them with the advantages that could not fail to accrue to their authors as well as to our own from the establishment of an international copyright, will not have been allowed to pass away unimproved.

#### MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—The exhibition closed on Saturday the 16th of last month, after a season of unexampled prosperity, as to receipts for admission, and after a term protracted beyond the usual period. The paramount attractions of the Great Exhibition reduced the receipts about five hundred pounds below the average of the first fortnight after opening—therefore to supply this and a subsequent continuation of average deficit, the doors of the Academy were kept open beyond the accustomed time. On the commencement of the "shilling days" at the Crystal Palace, the tide set in at the Academy, and the result has been we believe beyond that of any antecedent year; but the prolongation of the Exhibition has deranged the usual economy of the Art-Union, and postponed the opening of the country Exhibitions. The authorities of the Art-Union have necessarily announced the postponement of the usual period of the opening of the Exhibition of the prizes, and the country institutions also wait for the closing of the Academy.

**THE PICTORIAL SUM TOTAL OF THE SEASON.**—At the beginning of the year, the Exhibition of Miscellaneous Sketches was open with 300 pictures. In February the British

Institution opened with 538 works in painting and sculpture; the Society of British Artists exhibited 693; the National Institution 449; the Old Water Colour 327; the New Water Colour 364; the Royal Academy 1389, making a total of FOUR THOUSAND AND SEVENTY original and unexhibited works of Art, none of which ever again appear in a London Exhibition, and very few of which are ever publicly seen again after their withdrawal from the provincial exhibitions. Now we know that all these works, sooner or later find some market, a fact which sufficiently declares a very widely extending taste for Art. Besides these there are the old masters at the British Institution, and the Amateur Society in Pall Mall, and every one of these collections is annual. The only temporary exhibition of pictures at present open is that at Lichfield House, consisting of 475 productions, chiefly by foreign artists.

**THE WATER-COLOUR INSTITUTIONS.**—The Society of Painters in Water Colours closed their exhibition on Saturday, the 16th of last month, and the new Society a week earlier. These Societies, like the Royal Academy, suffered a diminution of their average receipts for some time after their opening. So materially was the Old Water Colour Exhibition affected by the Crystal Palace, that during the first week their average receipts fell to less than one half. At this time the daily sum usually realised is fifty pounds, but this year it did not exceed twenty-four; but we believe that the sum total for the season is greater than usual, although the sales are not so extensive, and it is probable that both societies might have yet largely increased their receipts by keeping their doors open yet longer; but this was a measure of questionable policy, when it is remembered that after a certain period purchasers become impatient for their pictures, and artists are desirous of receiving the proceeds of their sales.

**NEW NATIONAL GALLERY.**—In laying upon the table of the House of Commons, the report of the commissioners appointed to suggest a site for the proposed new National Gallery, Lord John Russell stated, that it was their opinion that a site in the neighbourhood of Hyde Park or Kensington Gardens might be obtained on advantageous terms; but that if any new difficulty should arise, the new gallery might be erected in Kensington Gardens. His lordship added that the government would take the whole subject into consideration before the next session of parliament. This announcement was received by the House with a murmur of applause, and will afford universal satisfaction to lovers of Art.

**THE CRYSTAL PALACE.**—Mr. Paxton has procured estimates from Messrs. Fox and Henderson, of the cost of putting the Crystal Palace into good condition for future use, and they report that they will undertake to do all that is necessary to fit it for permanent occupation for from 12,000*l.* to 15,000*l.* This sum will include the expense of substituting glass for all the boarding, and for putting the roof and every other part of the edifice into complete repair, substantial and decorative.

**THE NEW HOUSE OF COMMONS.**—The new House of Commons is now ready for occupation. It has been remodelled, and the ceiling has been brought down between five and six feet lower in the centre, the expanse around it instead of being flat, sloping down towards the middle. The upper half of the windows, which had formerly a central transom, is thereby removed out of sight, an arrangement that, but for the cutting down the sills a foot, would have diminished, inconveniently, the light. The side galleries have been made wider, and considerable space has been gained in the division lobbies, by the erection of two oriels. The gallery for the public has been enlarged, and will now afford accommodation for 460 members. New retiring rooms have also been added. The reporters' gallery is so arranged that each reporter has a separate stall, with a door at his back. They have a private staircase and two retiring rooms. The ceiling of the house is wholly of oak, and the panels are slightly decorated. The small shields on the wainscoting, with the exception of three or four, are, as yet, unemblazoned, these

exceptions bear the arms of towns, and were intended by Mr. Barry as specimens of the manner in which he proposed to have the whole executed. The windows are filled with the arms of cities and boroughs in stained glass. The speaker, ministers, and leaders of the opposition, are to have hot plates for their feet, and means have been taken by Dr. Reid to secure the best description of ventilation. The restoration of the old cloisters is rapidly advancing. The acoustic capacities of the house, have not as yet been fairly tested.

**SOCIETY OF ARTS.**—We are rejoiced to learn that the finances of this time-honoured body are in a more flourishing condition than they have been for many years past. It has rendered good service to the useful Arts during a period of nearly two centuries, and has every claim to public support. But for its zeal in promoting the establishment of the great Exhibition, the idea might never have been carried out at all. It is incumbent, therefore, on all who appreciate its efforts in this good cause to lend their aid towards increasing its means of usefulness. Some changes have been long called for in its bye-laws and rules, and we are glad to learn therefore, that it proposes to popularise and simplify its constitution by some very important improvements. Instead of the five committees, into which the Society has hitherto been divided, and on which more duties devolved than they were always able to perform, the number is to be increased to thirty, under the same heads of classification as the Great Exhibition; each composed of three members, and, including a reporter, who is bound to make the Society acquainted with the progress, from time to time, of the art or manufacture which it represents. Other reforms are in contemplation which will be more or less beneficial.

**WESTMINSTER ABBEY.**—Stimulated by the almost unanimous demand upon the liberality of the public press, the Dean and Chapter of Westminster have begun to exhibit some signs of concession, on the subject of the exhibition of Westminster Abbey. The sixpence charge for admission is still maintained for the chapels, but secures great additional privileges to the visitors. Each chapel has a verger of its own; so that we are no longer hurried from place to place, before we have had an opportunity of carefully examining its monuments. There have been several restorations and reparations which have materially increased the attractions of the place. For these changes we are said to be indebted to Doctor Buckland, and the Rev. Lord George Thynne, the sub-dean.

**COMMITTEE TO INQUIRE INTO THE EXISTING STATE OF PUBLIC LIBRARIES.**—The following are the names of the gentlemen of whom this commission is composed. Mr. Ewart, Mr. Brotherton, Mr. G. A. Hamilton, Lord Seymour, Mr. Disraeli, Mr. C. Lewis, Mr. Cardwell, Mr. Banbury, Mr. Duncan, Mr. Greenall, Mr. Hutt, Mr. Chartens, Mr. Heywood, Mr. Mackinnon, and Viscount Melgund. They have commenced their sittings.

**COUNTRY EXHIBITIONS.**—The opening of the Country Exhibitions has been postponed beyond the usual period, in consequence of the prolonged season of the Royal Academy. The Institutions at Liverpool, Manchester, Bristol, Ipswich, and other places, receive their latest contributions direct from the walls of the Academy, these having been preceded by original pictures and works from other institutions.

**THE CLIPSTONE STREET SOCIETY.**—According to recent resolutions of this Society, trustees have been appointed—these are Edwin Wilkins Field, Edward Duncan, W. E. Dighton, and W. Lee, Esqs., and each member and subscriber is required to sign an extract of the laws of the Society, with a view to obviate the impunity which has hitherto attended default of payment of subscription. On the list of defaulters appear the names of many men really prosperous in their profession, but whom this kind of advertisement under all circumstances of the case must proclaim worse than "indifferent honest."

**MR. BAILY'S MODEL FOR THE BURY STATUE OF SIR ROBERT PEEL.**—Mr. Baily has completed his model of Sir Robert Peel, in accordance with the sketch selected by the Bury Testi-



monial Committee, and has produced a very effective work of Art. The likeness is excellent, and the air of the head and pose of the figure easy and natural. We could have wished to have seen some modification of the costume, which is precisely that which was ordinarily worn by the deceased statesman; but we presume that the artist was limited to the exact coat, waistcoat, and pantaloons in which Sir Robert made his last speech in the House of Commons. An able critic, with whose views of Art we seldom have occasion to disagree, after defending Mr. Bailey's, or rather the Committee's choice of costume, does not scruple to admit that "a dress less harmonising with the spiritualities of sculpture, or yielding in lines less picturesque, could scarcely have been invented by tailoring ingenuity." Mr. Bailey is, however, no more at fault, even in the eyes of those who object to the application to sculpture of the exact fashion of the hour, than Messrs. Marshall, Behnes, and others who are at present engaged in Peel Testimonials, and who have all adopted the same undignified costume. Let any one who would satisfy himself of the effect of such a dress, in a colossal bronze statue, look at the statue of the Duke of Rutland in the Great Exhibition. No genius can overcome the disadvantages which such a drawback presents. We entertain no partiality for the Roman *Toga*, which often renders a sculpture of modern times ridiculous; but there are means of generalising modern costume, which go far to remove the difficulty. Let us imagine, if we can, a colossal bronze statue of the Duke of Wellington in one of Messrs. Nicoll's woollen shirts, by courtesy called a *paletot*; and yet it would be just as applicable to him as the open frock coat, large expanse of waistcoat and carefully adjusted pantaloons, which Messrs. Bailey and Behnes have both given to their colossal impersonations of Sir Robert Peel. Even in a picture, in which the artist is more confined to the every-day reality than in sculpture, Sir Thomas Lawrence has managed this thing much better; and both Chantrey and Flaxman when left to do as they pleased proved themselves well able to overcome the difficulty, without falling into any anachronism. Gray says that the language of the age, is never the language of poetry; and we may say with equal truth that the dress of the day, ought never to be the costume of the grand school of sculpture; but if objectionable in marble it is ten times more so in bronze. We attach no blame to Mr. Bailey or to Mr. Behnes in the present instance. They would doubtless have followed the suggestions of their own genius and taste had they been permitted so to do. We complain only of the restrictions which limit them to such an absurdity as that of attiring an heroic colossal bronze statue in the close fit of a modern tailor.

**PENSION TO MRS. JAMIESON.**—A pension of 100*l.* per annum has been conferred upon Mrs. Jamieson, as a recognition of her claims as a writer; and a more judicious selection could hardly have been made. Much as we admire her miscellaneous writings, however, we think even more highly of her *Fine Art* criticisms. Her *Hand-books, Galleries of Art*, and *artistical biography*, have done more to promote a love and a knowledge of the principles of high Art, than those of any contemporary writer. To a highly cultivated taste and a vivid perception of the beautiful, she unites great power, as a writer; a combination that can hardly fail to produce a first-rate critic. That this pension has been most worthily conferred, appears to be the unanimous opinion of all who have any love for, or knowledge of, the *Fine Arts*.

**SALES OF WORKS OF ART.**—There has been a remarkable inequality in the prices which well known works of art have produced during the present season. At the late sale of Mr. Thomson of Clitheroe, at Sotheby & Wilkinson's, the well-known portrait of Thomas Campbell, the poet, by Sir Thomas Lawrence, was sold to Mr. Gambart for 60 *g.*, and the fine marble bust of the same poet by Mr. Bailey, R.A., to Mr. Moxon for 10*l.* The bust of Lord Brougham, also by Mr. Bailey, fetched only 6*l.* 12*s.* 6*d.*, a very inadequate price, for it is a work of great

merit. The well-known picture of "Penn's Treaty with the Indians," the property of the late Mr. Penn, of Stoke Pogis, was sold last week at Christie & Manson's for 441*l.* This picture, notwithstanding its formality and want of *resemblance*, so far as the portrait and bearing of Penn are concerned, has always been a favourite. We confess however that, making all allowance for the intractability of the subject, it has little value in our eyes as a work of art. At the same sale a family picture by Sir Joshua brought 367*l.* 10*s.*, and a "View of Corfe Castle" by Turner, 480*l.*

**ANTIQUITIES FROM NINEVEH.**—Mr. Layard and Colonel Rawlinson have been busily engaged, for some time past, in superintending the reception of the recent acquisitions from Nineveh which had been shipped by the former gentleman previous to his return to this country. They consist chiefly of articles which were found in a heap in the palace of the king, bearing marks of fire, which would seem to connect them with the funeral pile prepared by Sardanapalus. Some of them are instruments of bronze and earthenware, the uses of some of which it is difficult to conjecture. There are also among these relics more recently recovered, bowls and vases richly chased; the hinges of the gates of the palace, and several slabs bearing inscriptions.

**LICHFIELD HOUSE EXHIBITION.**—Since our last notice of this collection many interesting works have been added, of which may be mentioned "Ivan, the terrible Czar of all the Russias at the moment when some Pagan conjurors foretell his death," by Buhr of Dresden; "View in the Park of Raincy," Achard, Paris; "St. Peter and St. Paul at the Tomb of Christ," Blick, Rotterdam; "A Carouse of Robbers," Eckhart, Brussels; "Landscape," Chevandier de Valdrome, Paris; "Visit of a Physician," Rijkers, Rotterdam; "Interior of the Cathedral of Burgos," Hansen, Copenhagen, a production of extraordinary merit; "Spanish Lady at Mass with her Duenna," Don Felipe Villamil, Seville; "A Combat of Cavalry," Heicke, Vienna; "The Christening Dinner," Geyer, Augsburg, &c., &c.

**PENSIONS TO MR. SILK BUCKINGHAM AND COLONEL TORRENS.**—Mr. James Silk Buckingham, whose claims on literature consist of sundry volumes of travels in India and in America, and Colonel Torrens, the author of several pamphlets on questions of political economy, have been added to the literary pension list for 200*l.* a year each. Mr. Buckingham has also succeeded in obtaining a pension of 400*l.* per annum, for the losses he professes to have sustained in consequence of the suppression of his press in India!

**PHOTOGRAPHY.**—The recent improvements in this art, by which colour is obtained as well as form, has attracted much attention. Mr. Robert Hunt is preparing an Essay for the ART-JOURNAL on this important subject.

**HUNGERFORD HALL.**—The alterations which converted the fish-market into a bazaar having been recently completed, and the theatres also perfected, the entire structure has been opened to the public under the title which heads our present paragraph. An illuminated bazaar occupies the centre of the market, which forms a passage to the very extensive lower bazaar, to which every available portion of the whole fish-market has been appropriated, and which is excellently laid out in a large number of well-disposed stalls, destined, among other things, to display articles which arrived too late for the Great Exhibition, or which that building cannot accommodate. The theatre erected over the upper bazaar is devoted to the exhibition of Professor De Waldeck's phantasmagoria, the paintings for which have occupied many years of patient labour, and are most carefully and artistically executed, elevating them far above such works in general. In the centre of the lower bazaar is erected another commodious theatre for the display of dioramic views by the Chevalier Bouton, whose ability in this branch of art has been rendered for many years familiar to the public by his efforts at the Diorama, in the Regent's Park, which he originated. The views now exhibited are, the city and valley of Fribourg, in which the effect of a snow storm is

represented with wonderful truthfulness; and the interior of St. Mark's, Venice, in which the ceremony of the illuminated cross is shown, as well as the installation of the Doge. This magnificent scene is magical in its effects, and in every way worthy of the artist's reputation.

**PICTURE CERTIFICATES.**—There are some picture dealers (and we are thankful that there are) whose reputations for integrity and judgment are beyond question. These gentlemen, and they are deservedly so termed, are in the practice of giving written evidence and opinions upon pictures for a small fee. Yet when buyers see a certificate of this nature in company with a picture, we can assure them that there is no security from fraud in this procedure. The same written opinion, we know—and state it without any reservation—has been retained by the dishonest dealer, and exhibited afterwards as the guarantee of a different picture. Sometimes it has been shown with a copy of the identical picture upon which the opinion was given—and a true picture has obtained more than one of these certificates, by being exhibited equally to Messrs. A. B. and C.; the practice is to ask Mr. A. or Mr. B. to give a renewed certificate on the plea that the first one has been lost. Therefore whenever such a written opinion is offered as a guarantee for the quality or originality of a picture, we would earnestly recommend any purchaser who intends to buy, to spend another guinea, and place the picture and written opinion before the respectable dealer who signs it, for verification; there is no other security. We witnessed such a certificate with an imitative picture of Morland, and pursued the inquiry until we learned that ten copies of this same subject were extant. In proof of the extent of the enormous number of fraudulent copies of Morland, we may mention, that a short time ago an artist, whose name we refrain from publishing, confessed to us in a letter, that he had passed some five or six years in the fabrication of spurious originals of Morland, and offered us a list of them with the dates of their disposal by public auction, the names of the auctioneers, the numbers of the lots in the catalogue, and the prices they were sold for; averaging 10*l.* to 40*l.* each, for which the young painter received a salary of 1*l.* 10*s.* weekly, and house room in an empty house; the said dealer being also a builder and house broker.

**PATENT PENMANSHIP.**—In the American department of the Great Exhibition, is a specimen of calligraphy, by Mr. W. A. Dunlop, a native of Belfast, now settled in New Orleans, the labour devoted to the execution of which cannot be conceived without minute inspection. It is an invoice of cotton, containing nearly 25,000 figures in the space of six inches square; the bill of lading in the size of a shilling; the charter party, policy of insurance, bills of exchange, &c., and illustrated with vignettes in imitation of steel engraving. The entire work was executed with a goose quill pen, and is all visible to the unassisted eye.

**RAILROAD THROUGH THE DESERT.**—A railroad from Alexandria to Cairo, which has been long on the *tapis*, has at length been decided on and will be commenced forthwith. Mr. Robert Stephenson is the engineer.

**BRITISH ARCHEOLOGICAL SOCIETY.**—The eighth anniversary meeting of this association took place at Derby, from the 18th to the 23rd ult.

**NAMES OF MEDIAEVAL ARTISTS.**—A new name has been, we believe, added to the list of mediæval artists, by a very interesting painting of the "Virgin and Child," now in the possession of M. Donnadieu, of Duke Street, St. James's. It bears the inscription,—"Naddus Ceccharelli de Senis me pinxit," with the date 1347. This very interesting monument of Art is in perfect preservation, and is surrounded by its original frame, ornamented with arabesque, and set with eight miniatures of saints and several stones. We are not aware that Naddus Ceccharelli, of Sienna, was previously known in the list of Italian painters.

**INDUSTRIAL SCHOOL OF ARTS AND MANUFACTURES.**—We have heard with much pleasure of a meeting of the Royal Commissioners and the Executive, to consider the propriety of devoting the surplus funds of the Great Exhibition to the establishment of an Industrial School, based on



the widest and freest foundation. The *Conservatoire des Arts et Metiers* appears to have given the idea, and if this country had such an establishment it would certainly be productive of the greatest good. Not objecting to the continuation of the Industrial Palace, though we see numerous difficulties in the way of its being made a permanent building, pleased with the dream of a Winter Garden, for the enjoyment of those who may be possessed of leisure, we feel that something more suited to the practical character of the country is required. Here is a vast fund collected by the Exhibition of the products of human thought, of man's industry, and surely the most appropriate application of it is to the development of higher powers of thought, and the discovery of fresh sources of industry. The fate of the Crystal Palace is sealed, and from the decided expression of approval which this plan has met with in the highest quarter, we are full of hope that it will be carried out. Next month we shall have more to say on this subject, by which time possibly the idea will have assumed a more definite shape.

**BRITISH BENEVOLENT INSTITUTION**, for the purpose of allowing 30*l.* a-year to the widows and unmarried daughters of naval and military officers, artists, men of letters, &c., announces that its receipts for the present year have been 1047*l.* Its operations, as yet, are of a very limited nature, but "every little helps."

**ENAMELLED DAGUERREOTYPES**.—A correspondent of the *Athenæum* gives the following directions for enamelling, or, to speak more correctly, varnishing daguerreotypes. Having fixed the image with the gold solution, pour over it before it dries a weak solution of isinglass, three grains to the ounce of water; colour the picture in the ordinary manner with fine pencils and dry powder, only a little more intense than usual. Make a solution of isinglass, twenty grains to the ounce of water, plunge the plate carefully into distilled water; whilst wet pour a little of the solution of isinglass over it, let it stand for a few seconds; pour off, wash with distilled water, and dry in the usual way, taking care, however, that the heat of the lamp does not render the surface iridescent. Any varnish will answer the purpose, but mastic is the best; a few grains of purple madder adds to the warmth of tone; filter it through coarse blotting-paper; whilst the plate is warm pour over it as much of the varnish as will just cover the surface, let it drop off at one end. In drying the plate, care must be taken that the varnish does not ignite. The tone of the plate is somewhat impoverished by the process, but the plate will bear washing without injury.

**SCULPTURE**.—The Great Exhibition does not seem to have done much for the British sculptors, whose works form so large a portion of its attractions. Her Majesty has, however, purchased Mr. Bell's "Andromeda," Mr. Behnes has sold his "Startled Nymph," and Mr. Lough has received a commission to execute his group of the "Archangel and Satan" in marble. We learn also that Mr. Gladstone has given a commission to Mr. A. Munro for his group of "Francesca e Paolo di Rimini." A commission by Prince Albert has been given to Mr. Spence to execute in marble his statue of "Highland Mary."

**NEWSPAPER STAMPS**.—The committee appointed to investigate this subject has reported that, "apart from fiscal considerations, they do not consider that *news* is a desirable subject of taxation."

**NEW CALCULATING MACHINE**.—A new calculating machine has been completed by a Jew, of the name of Stuffer, a native of Warsaw, and has been exhibited with considerable success in the Bank Parlour, in Threadneedle Street. It works sums in addition, subtraction, multiplication, and division, with a rapidity and a precision that is perfectly surprising. It also performs the operation of calculating the square root, and performs sums of the most complicated kind in fractions. This machine the inventor calls "Arithmetica Instrumentalis;" Mr. Babbage must look to his laurels.

**MALACHITE**.—Some beautiful specimens of Irish malachite have lately been brought to

London from the copper mines in the county of Cork. Large pieces of it were broken up by the workmen in the first instance, in consequence of their ignorance of its value. [This statement, which we find in the Irish papers, refers, we imagine, to a copper mine called Kippagh, in the parish of Scull, county of Cork. It was worked in the year 1818 or 1819, by Colonel Hall, an English gentleman, who discovered and worked no fewer than thirteen mines in the south of Ireland, and made manifest the mineral wealth of the country, for the benefit of more fortunate after comers. We recollect visiting this mine soon after the discovery by the miners of several large caves of malachite; unhappily we came too late to save them from destruction, for the miners, ignorant of their value, had broken them up into small pieces, of which we preserved only a few; these we had converted into bracelets, brooches, &c., but it is unquestionable that the malachite here found was quite as beautiful as that of the Russian mines, and also that many of the pieces must have been of large size. We shall rejoice to learn that at Kippagh, or elsewhere, similar discoveries have now been made, and perhaps the Russian doors may be rivalled by those of Ireland.]

**THE BRIDGEWATER COLLECTION OF PICTURES**.—A Mr. Brooke Turner, a solicitor of Red Lion Square, has been at the pains of writing to the public journals, to contradict the absurd rumour that Lord Ellesmere held the Bridgewater Estates, on the tenure of opening his gallery of pictures at all seasonable times to the public. If any such statement has been made, and we have never heard such a rumour, it is both as ridiculous as it is untrue. Lord Ellesmere prompted only by his own generous and courteous spirit, has opened his gallery to the public at great personal inconvenience, and is accordingly fully entitled to the credit of his spontaneous liberality.

**EQUESTRIAN STATUE OF BERNADOTTE**.—The people of Stockholm have subscribed for an Equestrian Statue of King Charles John (Bernadotte). The model, which has been executed by a Swedish sculptor, Fagilberg at Rome, is to be sent for the purpose of being cast in bronze, to the Royal Foundry of Munich.

**COLOSSAL STATUE OF SIR ROBERT PEEL IN WESTMORELAND LIMESTONE**.—The Manchester papers announce that a self-taught artist of the name of Duckett, is engaged upon a colossal statue of Sir Robert Peel, carved out of Westmoreland Limestone, which is said to offer greater resistance to the effects of atmosphere than any sort of stone or marble, granite only excepted. We doubt the fact, for it is by no means hard to work. If however it should prove to be as durable as we are told it is, the Westmoreland quarries, those between Kendal and Lancaster, more especially, are capable of supplying blocks of this stone almost *ad infinitum*.

**GELATINE CASTS**.—We have often wondered that this material has not been employed in the formation of moulds for small and delicate objects of sculpture and carving, long ago. We are, therefore, not surprised to find that gelatine casts are now articles of every-day commerce. The credit of having been the first to apply this very obvious idea, is due to M. H. Vincent. The process consists in dissolving a quantity of gelatine, proportioned to the size of the object, in hot water, until it is reduced to the consistency of a liquid paste, when it is run over the object intended to be reproduced. As it cools, the gelatine becomes comparatively hard, without losing its elasticity; which latter property admits of its being easily detached from the carving to which it has been applied. Into the impression formed in the gelatine, the finest description of plaster is poured, which, when sufficiently dry, is easily detached from a mould of this fragile material. Six impressions may be produced.

**MODEL OF THE BATTLE OF WATERLOO**.—This interesting and instructive model with its 190,000 metal figures, has been added to the collection of the United Service Museum in Scotland Yard; and cannot fail to be regarded as one of the most attractive of its features.

**STATUE OF HER MAJESTY AT HOLYROOD**.—A

Mr. Handyside Ritchie, has completed a statue in marble of the Queen, which is to be erected at Holyrood, previous to Her Majesty's arrival in Edinburgh, on her way to the Highlands.

**STEALING A REGISTERED DESIGN**.—A manufacturer of fenders at Birmingham has recently been amerced in a penalty of 5*l.* damages for taking castings from a registered design and selling them as his own. The reason assigned by the judge for not awarding a large sum, was the early discovery of the fraud, before indeed any material damage had been sustained.

### A GIRL IN PRAYER.

SUGGESTED BY A STATUE IN THE EXHIBITION OF THE INDUSTRY OF ALL NATIONS, BY PATRICK MAC DOWELL, ESQ., B.A.

WHAT has earth to show more fair  
Than yon sinless child in prayer?  
With imploring hands and eyes,  
Lifted upwards to the skies;  
Of her "Father," thronged in heaven,  
Asking that she be forgiven  
For the trespasses she may  
Have committed through the day,  
And imploring of his might,  
Safeguard for another night!  
She is, sure, some seraph bright  
From the realms of endless light,  
On a gracious mission sent,  
To bid erring souls repent;  
To salvation point the way,  
And instruct them how to pray;  
Who, her work of mercy done,  
Hath "forgot herself to stone!"

Dreamer! check these fancies wild,  
'Tis a simple, guileless child;  
Bearing in her form and face  
Something of an angel's grace,  
And, without a stain of earth,  
Save the ban of mortal birth;  
Waiting but for wings to soar,  
And be seen on earth no more!  
Silently your homage pay,  
Lest her thoughts you lead astray;  
Let her pray!

Hers is not the impassioned prayer  
That would exorcise Despair;  
Wrung from Gullit that fain would win  
Pardon for long years of sin;  
When the burthen of its care  
Hath become too great to bear!  
Nor the sad, encumbered breath,  
Muttered from the bed of death,  
From the sickness of the soul  
To be once again "made whole;"  
Or, a respite brief from fate,  
Seeking—it may be—too late!  
Hers is not the prayer of grief,  
Looking heavenwards for relief,  
To some bright, but far off sphere,  
For the peace denied it here!  
She is happy as a bird,  
Innocent in thought and word,  
And her prayers to heaven above  
Are but notes of praise and love;  
Let her pray!

Let her pray! a time may come  
(Who may shun the common doom),  
When within her gentle breast  
Grief may hide—"uneasy guest!"—  
Hope deferred, inflict its smart,  
Love, lie heavy at her heart,  
And the sordid cares of life  
Stir her young, pure thoughts to strife!  
Then, how sweet 'twill be to know,  
She hath hived a balm for woe,  
And hath treasure stored away,  
Moth nor rust can ne'er decay,  
Nor, secured by such a seal,  
Ruthless thieves break through and steal!  
That the fervent prayers that rise,  
Now, meet incense, to the skies,  
May return, in grateful dew,  
Fertilising life anew,  
And restore its blighted scene  
To one bright perennial green;  
Let her pray!

Let her pray! a watchful eye,  
And a cunning hand are nigh,  
To perpetuate every grace,  
In her bearing, form, and face,  
And transmit to future years  
(Fruitful theme for smiles and tears!)  
Something that may show how fair  
Is a sinless child in prayer!  
Lo! 'tis done: but as I gaze  
Half I lose the power to praise;  
For my thoughts I fear to tell,  
Lest my breath should break the spell,  
And disturb the vision fair,  
Kneeling, all so life-like, there!  
But as loth I turn away,  
Still, I cannot choose but say,  
Let her pray!

ALABIC A. WATTS.



## REVIEWS.

**LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS.** Translated from the Italian of **GIORGIO VASARI**, by Mrs. J. FOSTER. Vol. 3. Published by H. G. BOHN, London.

Although we are not prepared to admit, with Haydon, that if left alone on a desert island, with only three books, he should select Vasari as one, we must acknowledge that we have never read his admirable biographical work, or even portions of it, without unmixed pleasure and profit. Haydon spoke as a painter who loved ardently his art, and he may, therefore, stand excused for expressing himself with so much enthusiasm; we who, perhaps, have no less regard for art, can, nevertheless, scarcely be expected to feel so great sympathy with the artist, simply because we do not practise painting; just as we have heard of a man who, being asked how it was that a farewell sermon, to which he had listened, had not affected him in common with the rest of the congregation, replied, "Because I am not a parishioner." The graceful, easy, and agreeable style of Vasari's writings would charm any reader with the least pretension to taste, but a painter alone can appreciate it thoroughly.

The third volume of Mrs. Foster's most welcome translation has just appeared in Mr. Bohn's "Standard Library." It commences with Raffaele, the "divine painter," and terminates with Marc Antonio, the engraver; among the intermediate names are those of Andrew da Fiesole the sculptor, Baldassari, Andrea del Sarto, Rosso, Bagnacavallo, Parmegiano, with many others who followed the new light that arose on the artist-world towards the close of the fifteenth century, and the former half of the sixteenth. It is only necessary for us to repeat here the commendation bestowed upon the earlier volumes; the accomplished translator continues to execute her task with the same elegance of expression, judgment, and knowledge, that marked her previous labours: her own commentaries and notes again offer much valuable information, and exhibit a large amount of indefatigable research. We would suggest, however, that a more comprehensive table of contents should be appended to each volume; the name of every artist whose biography appears in the work ought to be given, instead of merely inserting, for instance, "Fra Giacinto, Liberale, and others." The value of the book, as one of reference, is materially lessened by this omission; perhaps it is intended to supply the deficiency by a copious index when the whole is completed; we hope to find it so, and offer the suggestion in case such an index be not already contemplated.

**HANDBOOK TO THE ANTIQUITIES IN THE BRITISH MUSEUM.** By W. S. W. VAUX, M.A., F.S.A. Published by J. MURRAY, London.

A visit to the British Museum, that vast depository of the wonders of creation, and of the results of man's ingenuity and intelligence, without something to serve as a guide and instructor, is like putting to sea without a compass and a chart; one may sail along pleasantly enough, perhaps, but there is little chance of our reaching the point at which we would arrive; or, if fortunate enough to do so, the probability is that we shall have travelled over ten times the space we need to have gone to accomplish our object. But an intelligent and experienced conductor is not readily met with, nevertheless, in Mr. Vaux, we believe, both may be found; the style and matter of his book prove him to be the former, and his position in the Museum as Assistant in the Department of Antiquities, qualifies him for the latter. The volume before us, which is another of Mr. Murray's valuable "Handbooks," describes the remains of Greek, Assyrian, Egyptian, and Etruscan art, preserved in the Museum, and the descriptions are copiously and artistically illustrated. The author observes that he has experienced considerable difficulty in determining the order of arrangement in his work, as, on account of the numerous changes taking place, arising from the recent alterations and rebuilding of the rooms, it has been found impossible to present, in strict chronological order, each successive period of ancient art. He has, therefore, commenced with the Greek collection, as that of the highest and most intellectual order, passing successively through the Phigalian Saloon, the Elgin Room, thence to the Lycian Antiquities, the Townley Sculptures, the Assyrian and the Egyptian, to the Bronze and Vase Rooms. The principal objects in these several departments are described at sufficient length to afford all necessary information concerning them, and his descriptions display much classical learning and clear observation, without any undue display of scholarship. It is, in fact, a book for the public, compiled in a popular

form, which all should read who desire to understand what they see.

**LONDON EXHIBITED IN 1851.** Edited and published by JOHN WEALE, London.

A volume of nearly a thousand closely printed pages descriptive of everything that can interest the stranger or the resident; and profusely embellished with more than two hundred carefully executed woodcuts of the principal points of interest in its thoroughfares, and a newly constructed map by Mr. Lowry, cannot be otherwise than acceptable to the mass of visitors to the metropolis at the present time. When we add that all this is produced at an exceedingly moderate cost, we cannot but feel that Mr. Weale's work was suggested by higher than mere trade notions, by a wish, in fact, to be serviceable to all who wanted such services. Throughout we trace a careful desire to be accurate and a freedom from mere commonplace laudation of certain pet places which are stereotyped for praise—such as the view from Richmond Hill, and other localities. With such a handbook as this none but the hypercritical could be dissatisfied. In going over so large a field, it is of course impossible that there should not be some trifling errors; but the vast amount of pains taken, and the insignificance of the few slips of the pen, render them venial. We cannot but feel the superiority of a work of this kind to some more ambitious handbooks, which appear to take their title through a *lucus a non lucendo* style of reasoning, and are called handbooks to London, because no one would dream of using them as handbooks, being made up by a paste and scissors process, with an abundance of quotations from old books, containing mere nominal allusions to places and things, void of all interest but that which the philosophical inquirer may feel in noting the misdirected ingenuity of the compiler. Mr. Weale's book takes a higher position than these, and he is justly entitled to a higher reward. His volume is a sensible and useful guide.

**CATALOGUE OF WORKS ILLUSTRATED BY THOMAS AND JOHN BEWICK.** Published by J. G. BELL, Bedford Street, London.

The great celebrity of these famed wood-engravers, and the fact of no complete *catalogue raisonné* existing of their works, have induced the compiler of the present work to supply the deficiency. This he has done with much labour and care, and with a due amount of perseverance and accuracy. He has however the fault of worshipping his idol overmuch, and indulging in the mistaken belief that everything done by his hands must be perfection. From this we gather that the work must have been that of a local man, given to elaborate the hero of his own particular town into a colossus. To Bewick is undoubtedly due the merit of a power of delineating nature, the result of his own personal study of her forms, which was peculiar to him, but there are many bad cuts of Bewick's taken for granted as good, simply from the excellence of others. It must be remembered that wood engraving was practised for book illustration when he was a youth by others whose works exhibit great ability, who are wilfully forgotten by all who would monopolise everything for one man.

**AN ENGLISH MERRY-MAKING IN THE OLDEN TIME.** Engraved by W. HOLL, from the picture by W. P. FRITH, A.R.A. Published by the ART-UNION of London.

This is one of a class of subjects which will never weary a genuine Englishman, however much the spirit of the times, so antagonistic to such scenes, may have dulled his feelings to the sports and pastimes of other days. There must be hours when the thoughts revert to what he has probably only heard of in story and romance, for the age of utilitarianism had been long creeping upon us ere it entirely shut out the "joyousness of the heart," and made us

"Thralls of the earth and its usages weary,—  
Tolling like gnomes where the darkness is dreary;  
Tolling, and sinning, to heap up our gold,—  
Stiffing the heavenward breath of devotion,—  
Crushing the freshness of every emotion,—  
Hearts like the dead, that are pulseless and cold."

The Art-Union of London has done well and wisely in circulating such a work as this; it may tend to arouse feelings that have long lain dormant, and to create them where they have never existed—feelings alike healthy and honourable, and which we should rejoice to find exercising their beneficial influence over the length and breadth of the land. The picture is full of life, spirit, and animation, vigorous in conception, and exhibiting some admirable grouping. It is very effectively engraved by Mr. Holl, and we have no doubt will prove one of the most popular prints issued by this Society.

**DELINEATIONS OF THE OX TRIBE.** By G. VASEY. Published by G. BIGGS, Strand.

This volume, devoted to the description and delineation of all the known species, and the more remarkable varieties of the genus *Bos*, is a meritorious attempt to supply a *lacuna* in the literature of the naturalist. Its author has diligently sought for information, and has succeeded in obtaining much that clears up doubtful points. The utility of personal investigation is shown in his account of the famous Chillingham wild cattle; the exaggerations of previous description sinking into untruth upon due enquiry. As the author had no favourite theories to uphold, nor was biased by any prejudice, he has fairly stated facts and opinions; and in the same way the engraved figures are correct delineations of form, which is in no degree sacrificed to ideal beauty. Its author has long been known as a wood-engraver, who has devoted himself to works connected with science and natural history. He has illustrated his volume with seventy-two cuts by himself; and the work altogether does him great credit.

**THE TRIHEDRAL VIEW OF THE CRYSTAL PALACE.** By T. JEAVONS.

This very beautiful view of the Great Exhibition building is constructed after the once popular "birds-eye views" which some century ago found much favour with the public, and which were not without their use in exactly defining the size and locality of buildings. In the present instance, the view may not please those who seek "pretty pictures," but all who want to comprehend the exact position of the Crystal Palace, and the amount of space it occupies, will be abundantly satisfied; it is carefully measured and clearly defined from the western side, embracing a portion of the Serpentine, the buildings in Kensington and all other surrounding objects.

**CHILDHOOD'S HOURS.** By MRS. BARWELL. Published by CHAPMAN & HALL, London.

It is now many years since our admiration was excited by Mrs. Barwell's power of making stories out of words of one syllable. Her little books are invaluable in nursery education; they fill and excite infant inquiry without fatiguing the young by the complicated mechanism of many words. "Childhood's Hours" is quite equal to Mrs. Barwell's former publications; and that is the highest compliment we can pay the accomplished author.

**THE BOTANICAL LOOKER OUT AMONGST THE WILD FLOWERS OF ENGLAND AND WALES.** By EDWIN LEES, Esq., F.L.S. Published by HAMILTON & ADAMS, London.

This, the second edition of a popular and beautiful book, is very much enlarged and improved. In his preface the author says that his book "is of the incitive class, offering friendly aid to the neophyte over the stepping-stones of research, and conducting to that enjoyment which to be fully understood requires pleasing outline and suggestive colouring." These "requirements" Mr. Lees has amply and judiciously supplied, and with them an abundance of information of the most useful and interesting kind. He is an intense lover of nature, not worshipping merely with "eye worship," but with the powers of reason in full activity. We cannot recommend a more delightful companion for an autumn tour than the "Botanical Looker on."

**MODERN LONDON; OR, LONDON AS IT IS.** Published by J. MURRAY, London.

As the name of Mr. Peter Cunningham is appended to the preface of this work, we presume it to be an abridgement of a portion of his larger publication, "Ancient and Modern London;" or, perhaps, more properly speaking, a compilation from it. However this may be, it will be found an excellent guide-book for the stranger visiting our huge metropolis, and the most attractive places in its vicinity. We have looked carefully through its pages, without being able to detect an omission of any importance, while enough is said under each heading to afford as much information as most persons would desire to have, in addition to some useful general advice to the visitor uninitiated into the "mysteries of London." A few inaccuracies have crept in, of little moment in themselves, but which should not have appeared in a work offered as a "guide;" for instance, the passenger-toll over Vauxhall-bridge is stated to be one halfpenny, whereas it is a penny; and we certainly cannot compliment Mr. Cunningham on the style in which his information is conveyed; it is inelegant, and frequently ungrammatical.